

YEAR

2011

YEAR IN REVIEW
LASALLE COLLEGE OF THE ARTS

**EXCELLENCE
IS NEVER
AN END
POINT...**



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MESSAGE FROM THE PRESIDENT

When I joined LASALLE as its President in February 2012, I was struck by the warmth and kindness of the reception I received, as well as by the recent outstanding achievements of the college. I feel extremely fortunate to have joined LASALLE at such a successful and historic time in its development. Credit must be given to all the staff and students for the college's exceptional performance in 2011, including my predecessor Professor Alastair Pearce whose exceptional work has elevated the LASALLE name and reputation so highly. This has culminated in our prestigious five-year validation partnership and research collaboration with the renowned Goldsmiths, University of London.

Goldsmiths, University of London, is one of the world's elite arts institutions, being ranked in the UK top 10 for world-leading (4-star) research. We are proud of our partnership, which will have a strong and positive impact on the development of arts education in Singapore, as well as on the wider expansion of the local and regional arts scene. By August 2012, 14 Goldsmiths-validated undergraduate degrees will be open, to LASALLE students, and all of these will have fees subsidised by the government for local students. Goldsmiths is also validating all our specialist Masters programmes, and we will be undertaking a series of research initiatives and academic exchanges between our institutions.

This milestone development follows a year of outstanding achievements in the year 2011. In addition to staging an ambitious programme of student and professional exhibitions and performances, LASALLE launched a number of regional platforms for academic exchanges such as the Asian Atelier for Young Festival Managers and the first-ever Asian Cultural

Cinema Symposium. We also successfully ran the fifth edition of Tropical Lab, an annual international art workshop, with participating artists from renowned arts institutions in the USA, UK, China, Thailand, Indonesia and Australia exploring art practices of different cultures centering on the theme of food.

The college has established itself as one of the city's most important art and design exhibition venues, skillfully directed by our curatorial arm, the Institute of Contemporary Arts Singapore. With seven separate galleries spanning over 1,500 square metres, we have hosted dozens of exhibitions by established and emerging international artists and designers, as well as by our talented students. Highlights include *We Who Saw Signs*, a group exhibition of eight artists, curated by writer and artist Guo-Liang Tan; Filipino conceptual artist Roberto Chabet's *To be Continued* and our very own fine arts lecturer and artist Dr. Ian Woo's wonderful retrospective *Ian Woo: A Review 1995-2011*.

In the competition arena, our Design students emerged top at the 11th Crowbar Awards, with numerous awards including the Best of Show; and Film student Juan Reyes won the Best Film award in the Faith Shorts 2011 competition organised by the Tony Blair Foundation. Meanwhile, our Fashion Design students made it onto the coveted catwalks of both London's Graduate Fashion Week and Singapore's Audi Fashion Festival – the biggest fashion event in Singapore.

Moving forward: an agenda for excellence
LASALLE seeks not only to maintain its high standing and accomplishments, but also to continually improve and enhance all areas of the institution, from our administrative processes and external

relationships to our teaching and research. Excellence is never an end point, but rather a continuous process. It is therefore important that we are rigorous and self-reflective in maintaining our forward momentum towards our strategic objective to become the leading arts education institution in Asia.

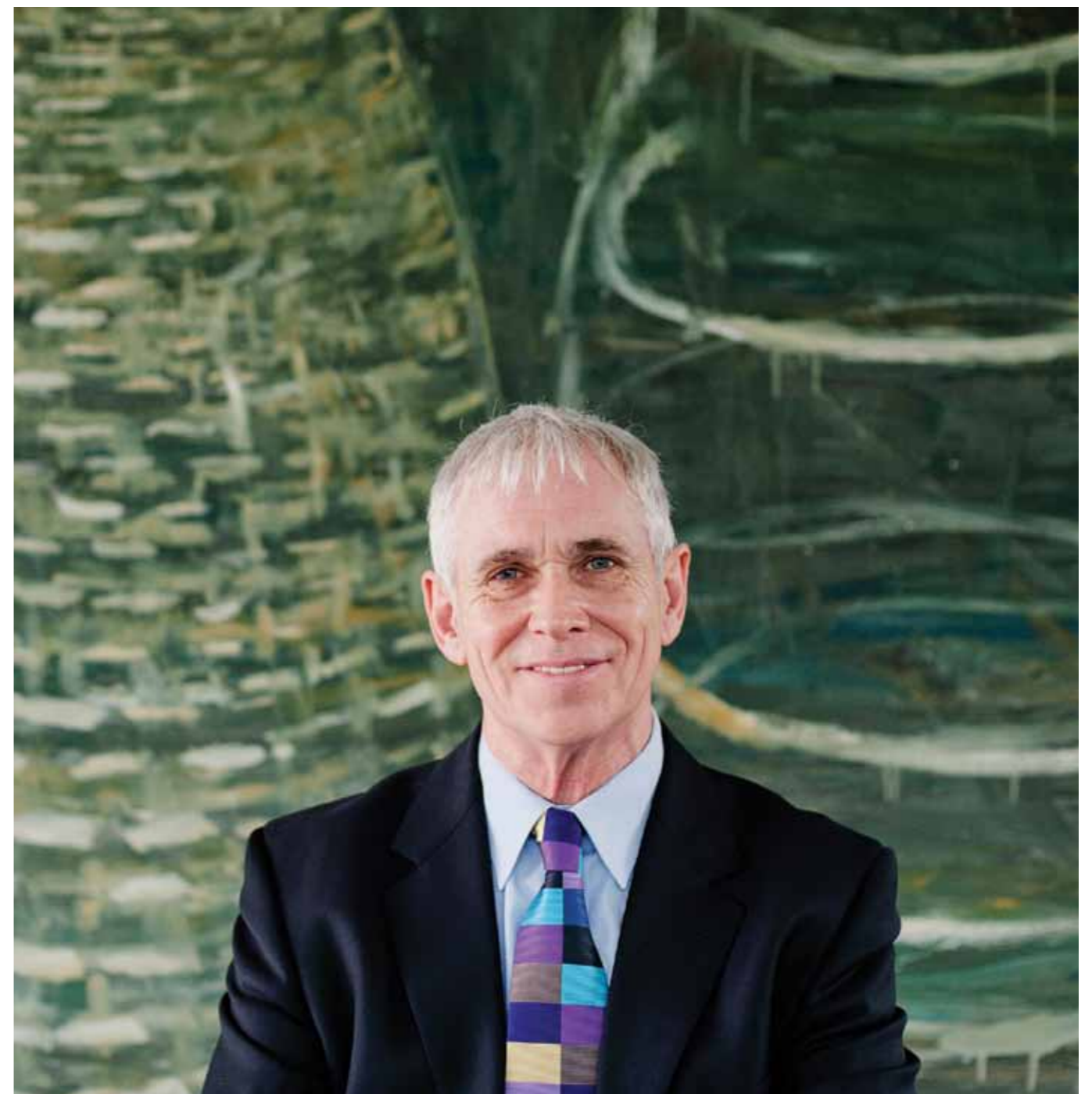
I believe that our experience and expertise in academic research in the arts is a platform for LASALLE to step up and move on to an even higher level of excellence this year. We are developing plans for a thriving and ambitious research culture, and endeavor to become a leading Asian and global centre for arts research.

Finally, I would like to thank our many benefactors and sponsors without whose generosity we could not sustain our high standards across our full range of Diploma, BA(Hons) and Masters programmes, as well as important short courses for the public. I would also like to thank our highly committed Board of Directors for their continued support and guidance.

2011 has been an exciting and unprecedented year for us, and my colleagues and I look forward with great pride and positivity towards the future. This is both in terms of the development of LASALLE as a leading international institution, and the burgeoning opportunities that are taking place within an increasingly dynamic arts scene in Singapore.

Professor Steve Dixon

April 2012





A GOLDEN PARTNERSHIP

As part of its new partnership with Goldsmiths, University of London, LASALLE College of the Arts launched 14 publicly-funded undergraduate arts degree programmes on 29 April 2012. The BA(Hons) programmes cover a full range of contemporary arts disciplines – from fine arts, media arts and performing arts to design and arts management. This partnership also marks Goldsmiths' first such collaboration in Asia, where degrees are awarded in its name.

Prime Minister Lee Hsien Loong witnessed the official signing of the partnership agreement at LASALLE's award-winning campus, between LASALLE's Chairman Mr Peter Seah and the Chairman of Goldsmiths' College Council, Mr Christopher Jonas CBE. Under the agreement, besides validating LASALLE's undergraduate and postgraduate programmes, Goldsmiths and LASALLE will also foster joint research initiatives, and facilitate staff development and exchanges between the two institutions.



TODAY'S SIGNING IS NOT JUST A MAJOR MILESTONE FOR LASALLE AND GOLDSMITHS, BUT IT IS ALSO AN IMPORTANT STEP FORWARD FOR SINGAPORE'S ARTS AND CULTURAL LANDSCAPE.

PRIME MINISTER LEE HSIEN LOONG

Mr Peter Seah said, "This partnership is the perfect marriage between two innovative arts colleges that are at the forefront of contemporary arts education in Asia and Europe. It will continue to energise our learning environment through academic exchanges on approaches in teaching as well as research. Partnering with Goldsmiths is not only in the best interests of the college but also in the best interests of Singapore in developing the next generation of arts and cultural leaders."

Part of the world-renowned University of London for more than 100 years, Goldsmiths offers undergraduate, postgraduate, teacher training and return-to-study opportunities in subjects covering the arts, social sciences, humanities and computing. It is ranked ninth in the UK for world-leading (4 star) research and is a member of the prestigious 1994 Group that brings together 19 internationally renowned, research-intensive universities. Goldsmiths has also educated some of the art world's most famous names, from Turner Prize winner Damien Hirst, to fashion doyenne Dame Vivienne Westwood DBE, to well-known musician Damon Albarn.

Mr Christopher Jonas CBE, Chairman of Goldsmiths' College Council said, "We are delighted and honoured to be partnering with an institution as prestigious as LASALLE College of the Arts. At the heart of both institutions is a belief in providing an innovative educational experience through creative and intellectually rigorous thinking and practice. This partnership will build on these shared values and promote the exchange of academic excellence between the two institutions, in turn benefitting the creative economies of both Singapore and the UK."



**2011
HIGHLIGHTS**

JAN — DEC

LASALLE TOPS CROWBAR AWARDS



LASALLE led the medal tally board at the 11th Crowbar Awards with 189 points, having won six gold, 11 silver and 17 bronze medals at the awards ceremony held in Singapore. Sid Lim's winning brand campaign, also his final-year thesis, *The Universal Language of Things*, sought to explore social themes like communication through an old beer brand. His outstanding works secured an internship for him at DDB Singapore, which he later joined as Assistant Art Director upon graduation.

The Crowbar Awards received over 1,200 entries this year from students in Singapore, Malaysia, China and New Zealand, for the advertising, design, photography, interactive and film categories, which were judged by a jury of industry veterans.

AN ICON CREATED



Design Communication student, Zheng Meisi, was the proud winner of Space Furniture's student design competition. The competition was co-organised with Kartell Italy to discover young talents in furniture design. The participants were tasked to create an original graphic motif of the Merlion. The winning design was to be featured on the back of the seat of an equally iconic objet d'art – the Louis Ghost Chair designed by Philippe Starck. Said Meisi, "Singapore is a harmonious multicultural society; I used colours to symbolise the creative energy and joy of its people and geometrical shapes to represent the cleanliness and order in Singapore."

AN EVENTFUL YEAR FOR FILM STUDENTS



The college produced outstanding results at the 24th Singapore International Film Festival. Five thesis films from LASALLE's Puttnam School of Film were nominated, out of which three LASALLE students nabbed wins in Best Short Film, Best Cinematography, and Special Mention. James Khoo's *Hentak Kaki* won Best Short Film, Anirudh Ashok's *Blue Tide* won Best Cinematographer of Short Film, and Nooraini Sikkander's *Window of Dreams* won the Special Mention award.

2011 was also an eventful year for the final-year film students as some of these thesis films also appeared on a number of local and international platforms like

the Pusan International Film Festival in Korea, La Femme Festival in Los Angeles, the Zanzibar International Film Festival in Tanzania, the Festroia International Film Festival in Portugal and the Singapore International Film Festival.

A second-year student, Juan Paulo Reyes, made his impact internationally, having won the Best Film (Family Category) award at Faith Shorts 2011, a global film competition run by the Tony Blair Faith Foundation. Entries were judged by an

international panel including former British Prime Minister Tony Blair and Hollywood actors Hugh Jackman and Jet Li. Paulo's three-minute film, *First Steps to Recovery*, screened at the British Academy of Film and Television Arts (BAFTA) in December where he was presented with the award. The film explores the role of faith in times of illness and death.



FASHION FIRST



LASALLE was the first arts college to ever grace Singapore's most prestigious fashion runway – the Audi Fashion Festival. Avant-garde evening, cocktail and casual wear designed by the Fashion programme's final-year students turned heads in an unprecedented interactive show entitled *Department Store*, where models wheeled onto the catwalk on trolleys. LASALLE also collaborated with LG Electronics during the fashion week, where the students designing cell phone case covers for the newly launched smart phone, LG Optimus Black. Five of the student designers from this show went on to take part in London's Graduate Fashion Week. They were Cindy M Warsono, Florentsya, Maheshika Thudawa, Mia Budiman and Quan Dong.

FIRST BATCH



At the 25th Convocation in September, the first cohort of MA Asian Art Histories students graduated. The programme was introduced in January of 2010 and is the first of its kind in any tertiary arts institution or university in the world with its curricular focus on Asian modern and contemporary art. The programme covers a variety of art forms, disciplines and themes that go beyond conventional programmes that study the history of painting, sculpture, architecture, photography and new media. Students will explore fields of study such as curating, popular culture and the art market.

Graduand Loredana Paracciani was recently invited by the Institute of Contemporary Arts Singapore (ICAS) to curate *CUT THRU: A View on 21st Century Thai Art*. Remarked ICAS Director Dr Charles Merewether, "Loredana was very dedicated and applied herself to researching and curating an exhibition that offered an insight into the development of a new generation of contemporary artists in Thailand today."



SCRUTINISING ASIAN PRESENCE IN FILM

REALITY CHECK



It's one thing to be judged by your classmates and lecturers, but it's an entirely different ballgame when it's being done by a large crowd. For the first time, music students were put to the test in public at the Esplanade Waterfront. Eleven Pop and Jazz students shook off their nerves and rocked the Outdoor Theatre stage, either solo or with their bands, and performed a mixture of their original songs and covers to a cheering audience that gathered over the Labour Day holiday in May.



The Faculty of Media Arts launched Singapore's first ever Asian Cultural Cinema Symposium, themed *Human Spaces*, in September. The symposium looked at film as a dynamic space where the human condition collides with traditional cultural constructs. It celebrated the differences within a shared Asian identity through the screening of selected films. "The objective was to merge dialogues with research and have films as evidence of the Asian consciousness through storytelling," said Rashid Saini, the Symposium Director who lectures at LASALLE.

ASIA-PACIFIC NETWORK FOR CULTURAL EDUCATION AND RESEARCH



LASALLE announced the setting up of Asia-Pacific's Network for Cultural Education and Research (ANCER). Cristina Ortega Nuere, President of European Network of Cultural Administration Training Centres (ENCATC) said, "ANCER will be a much needed organisation to represent this part of the world and provide collaborative possibilities with the existing organisations in Europe and the USA." She added that the potential for the exchange of knowledge and new developments in cultural policy and research would be greatly enhanced by this timely intervention.

ART THERAPY INDUSTRY IN ONE ACCORD



The MA Art Therapy programme hosted an industry night in October for members of the Art Therapists' Association of Singapore (ATAS). Programme Leader Ron Lay in his opening address expressed the college's commitment to develop and sustain partnerships and collaborations with health providers including institutions such as ATAS and the Australian and New Zealand Arts

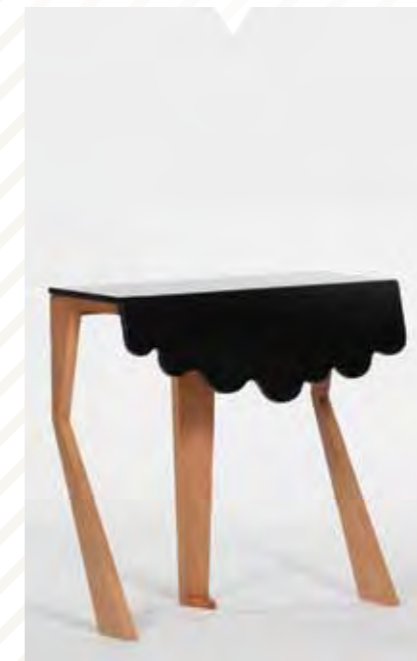
Therapy Association (ANZATA). Ron who has practical and research experience in forensics, geriatrics, and professional education and development presented a paper at ANZATA's Brisbane conference on "Rivers to Recovery: Creative Responses to Trauma", in November.

NEW ASIAN PLATFORM FOR FESTIVAL MANAGERS



The School of Arts Management hosted the first Asian edition of the well-established Atelier for Young Festival Managers, jointly organised with the European Festivals Association (EFA), and the Asia-Europe Foundation (ASEF). Forty-five young festival managers from 27 countries participated in the intensive one-week training programme, designed to nurture future festival leaders. High-level reflections in working groups and lectures, interactive exchanges and insightful discussion on case studies made up the Atelier's unique format.

CREATIVE HOME IDEAS



Design students Grace Joan Tanutama and Nur Sabeela Abd Karim from Interior Design bagged the Honourable Mention Awards in this year's Furniture Design Award. The entries were judged by a panel of industry experts and the winning designs, together with the works of other finalists, were showcased at the International Furniture Fair 2011 held from 9 to 12 March at the Singapore Expo. Organised by the Singapore Furniture Industries Council, the Furniture Design Award provides a platform for talented young designers to gain experience in the field.



REINTERPRETING THE KEBAYA



The Peranakan Museum invited LASALLE's Fashion students to design and showcase an original collection for its *Sarong Kebaya: Peranakan* Fashion exhibition in April. The students were asked to revisit the Sarong Kebaya, a traditional Peranakan costume. After attending a museum tour and workshop on Peranakan heritage, the students designed a twenty-piece collection for a fashion show held at the museum.

FROM SINGAPORE TO CANNES



Recent graduates, Karan Dang, Naresh Kumar and Suhaimi Saadan, represented their respective advertising agencies at the Mediacorp Young Creatives Competition 2011. Participants were given a brief and asked to design a campaign within 48 hours. Karan Dang (representing JWT Singapore) won in the Print category, while Naresh Kumar and Suhaimi Saadan (representing DDB Singapore) won in the Film category. The winners then represented Singapore at the Cannes Lions Advertising Festival in June.



YOUTH WITH A CAUSE



Alumni from Interior Design and Graphic Design raised over \$80,000 for the needy in Cambodia, Indonesia, the Philippines and Singapore. Called *Love in R(evolt)*, the three-day concert/fleamarket was conceptualised to engage the interest of local youths in helping the less fortunate. The event was funded out of the organisers' pockets and with the help of their 16 sponsors. Held at *SCAPE with stalls selling second-hand apparel and accessories, the flea market attracted a large turnout and the sales proceeds were donated to the partner charities.



INDIE MUSIC FOR LOVE AND PEACE



As part of their annual i-AM Festival, Arts Management students organised a public concert, *Love-In*, at Hong Lim Park in Chinatown, to engage new audiences. Known names like King Kong Jane, TypeWriter and The Pinholes were present to perform upbeat numbers to a dancing audience, while Sean Harrison sang soulfully to the crowd late into the evening. Not just any other outdoor public concert, *Love-In* spoke out against domestic violence.

OH CHRISTMAS TREE!



In the spirit of Christmas, lecturers and students from the Faculty for Creative Industries created an unconventional Christmas tree that was put on display for three weeks in December at the ArtScience Museum. This project also marked the beginning of a year-long partnership between LASALLE and the ArtScience Museum allowing students to participate in projects and competitions held by the museum.

DESIGN TIE-UPS



Students from Design Communication, Fashion Design, Fashion Management and Interior Design participated in *Linking Cities, Designing Experiences*, a collaborative design exhibition with Sangmyung University Korea. The event aimed to further develop students' research skills and understanding of cultural and contemporary design in urban settings. The exhibition was held at the annual Ubuntu International Design Symposium 2011 in Seoul, Korea, where Dean of the Faculty of Design, Nur Hidayah, was invited to be the guest

speaker. The collaboration is part of the faculty's initiatives to promote inter-varsity tie-ups abroad.

Another tie-up, *The Neighbour Project*, was a practice-based research project that aimed at reconnecting art and design institutions in Southeast Asia. It involved the King Mongkut University of Technology in Thailand, Dasein Academy in Malaysia, and Binus University in Indonesia as participating institutions in this second annual workshop.

JAMMING WITH GRAMMY GREATS



Jeremiah Venod Chandran and Muhammad Muzaffar Bin Mustafa, both Jazz students of the School of Contemporary Music rubbed shoulders with and learnt from influential jazz artists during the Mosaic Music Festival 2011. They also got to jam with triple Grammy Award winner Charlie Haden and artists from the celebrated Tierney Sutton Band. Recalling moments during *Bright Young Things*, a twelve-week mentorship programme aimed at nurturing young musical talents, Muzaffar exclaimed, "It's a once-in-a-lifetime experience to be able to meet the big boys of jazz history. This has been most memorable for me!"



A LIBRARY FOR THE ARTS



On any school day, The Ngee Ann Kongsi Library at LASALLE is like a second home to its 2,300 students. Its modern space is decorated with contemporary artworks, with floor-to-ceiling glass windows overlooking the rest of the campus.

This library is a far cry from what it was in its formative years at LASALLE's former Goodman Road campus, housed in a small room. "It was a challenge to run the library back then when it operated on a shoestring budget," says Library Director Malar Villi Nadeson reminiscing on her role as Librarian in 1996.

In order to achieve its vision of becoming a leading repository of knowledge on contemporary arts the library intends to

grow its collection to 250,000 titles, with the support of the library community and other partners.

To supplement its on-location collection of about 50,000 print titles, 100 journal titles, CD and DVD collection, specialist art dictionaries, encyclopaedias and directories, the library has institution tie-ups for users to gain access to another one million e-books, and further collections through inter-library loans.

One of LASALLE's long-time community partners is the National Library Board, whose large collection of printed materials and online databases has proven to be an invaluable resource which, back in the day, were thin on the ground.

The American Embassy is another key supporter, having stuck with LASALLE through thick and thin. "From 2005 to 2007, the American Embassy offered great support with filling our shelves, particularly with material relating to the performing arts," says Malar. In addition, the Embassy has provided grants and facilitated a series of library talks and workshops by practicing artists. Through this collaboration, the library has been able to add out-of-print, exclusive art titles such as works by American artist, Edwin Parker 'Cy' Twombly Jr, to its collection.

A key project for the library right now is to develop an even more comprehensive

GIVING TO ARTS EDUCATION

The library was renamed The Ngee Ann Kongsi Library in March 2011, to recognise the organisation's generous donation of \$3 million towards the college. In honour of this contribution, a ribbon-cutting ceremony was held that was attended by then Finance Minister of Singapore, Mr Tharman Shanmugaratnam. Ngee Ann Kongsi is a foundation actively involved in educational, cultural and welfare activities.

digital library. In addition to e-journals, the library's digital platform will also host staff research, students' theses and audio-visual collections. More importantly, the platform will also provide links to other libraries and universities. Plans to introduce Kindle Readers to the library facilities have also been put into motion, thanks to support from the American Embassy.

"Today, a library is not just about books and resources within its premises. It is also about facilitating the links between students and resources. We have to help guide students and staff to where the resources are," adds Malar.

An avid reader herself, Malar hosts her very own specialist blog (www.lasallelibrarian.blogspot.com) where she posts a wealth of information on the latest journals and websites in the world of the arts.

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LIVE@LASALLE



EXHIBITIONS & PERFORMANCES

JANUARY

7
HORS-CHAMP
Visual Arts Exhibition



11
So Contemporary
Visual Arts Exhibition



14
To be Continued
Visual Arts Exhibition



19
Duo: Science and Art
Visual Arts Exhibition



19
Jason Khan: Graphic Experiment
Music & Design Performance



21
The Music of Boubil Schonberg
Theatre Performance



25
Anitya 1: An Experiment Performance
Multimedia Arts Exhibition



27
That's another story
Visual Arts Exhibition



31
Angels... Ruben Pang
Visual Arts Exhibition



Dust on the Mirror
Visual Arts Exhibition



FEBRUARY

1
Identity-II
Visual Arts Exhibition



Lunch Time Concert – Noir
Music Performance



7
Culture of the Fragment
Visual Arts Exhibition



31
William Kentridge: Tide Table (2003)
Animation Exhibition



11
The Clothespeg Project
Multimedia Arts Exhibition



15
Lunchtime Concert – Otomo Yoshihide
Music Performance



16
The Infinite Supply of
Visual Arts Exhibition



17
Complete and Unabridged, Part 1
Visual Arts Exhibition



23
A Midsummer Night's Dream
Theatre Performance



24
What the Dog Knows
Theatre Performance



25
The Final Showing 2011
Theatre Performance



APRIL

4
Arttracted WORKSHOP
Visual Arts Exhibition



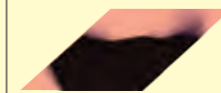
5
Disarming the Lion
Media Arts Exhibition



8
RE:
Visual Arts Exhibition



Chihiro Kabata: Fear/Flight/Fleeting
Visual Arts Exhibition



Desire Caught by the Tail
Theatre Performance



15
SPARKS
Visual Arts Exhibition



14
Big Love
Theatre Performance



17
Somewhere, Sometime.
Dance Performance



The Land Archive
Visual Arts Exhibition



Transposition
Visual Arts Exhibition



20
Inside the Collection
Visual Arts Exhibition



20
Brainwaves, Robots and the Flying Bicycle
Visual Arts Exhibition



MARCH

3
(De)Part
Visual Arts Exhibition



22
Thoroughly Modern Millie
Musical



MAY

14
Atelier for Young Festival Managers
Symposium



26
The LASALLE Show '11
Visual & Media Arts Exhibition



27
Cinenovella
Film Screening



Point of Departure
Multimedia Arts Exhibition



AUGUST

3

We Who Saw Signs
Visual Arts Exhibition**On Reflection**
Visual Arts Exhibition

12

A Cartographic Desire
Visual Arts Exhibition

16

Lunchtime Concert – Anna Kijanowska
Music Performance

18

New Indian Film & Animation
Media Arts Exhibition**Paper. Pattern. Print**
Textiles Exhibition

SEPTEMBER

6

Lunchtime Concert – Jessie Chua
Music Performance

7

Breadcrumbs
Visual Arts Exhibition**Peter Kandke's Kaspar**
Theatre Performance

8

The Winston Oh Travel Award 2011
Visual Arts Exhibition

13

Working
Musical**Lunchtime Concert – Bani Haykal**
Music Performance

15

Found Object
Visual Arts Exhibition

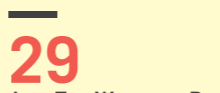
22

Woyzeck by Georg Büchner
Theatre Performance

22

Ian Woo: A Review 1995-2011
Visual Arts Exhibition

23

Tropical Lab 5: Masak Masak
Visual Arts Exhibition

29

Ava Ta: Woman, Body, Fetish
Visual Arts Exhibition**Catching the High Tide**
Media Arts Exhibition**Asian Cultural Cinema Symposium**

OCTOBER

4

FORIS
Multimedia Exhibition**Lunchtime Concert – Joyce Koh**
Music Performance

8

Lunchtime Concert – Eugenia Yip
Music Performance

14

The Green Room
Visual Arts Exhibition

18

Lunchtime Concert – Sachiko M
Music Performance

20

Sonorous Duration
Multimedia Arts Exhibition

28

YA-AD
Visual Arts Exhibition

31

(In)Human Machines
Dance Performance**Inkimage**
Visual Arts Exhibition

NOVEMBER

1

Picnic
Musical Performance**Lunchtime Concert – Brandon Lee**
Music Performance

10

1 Table 2 Chairs
Theatre Performance

12

Cover Story
Animation & Design Exhibition

16

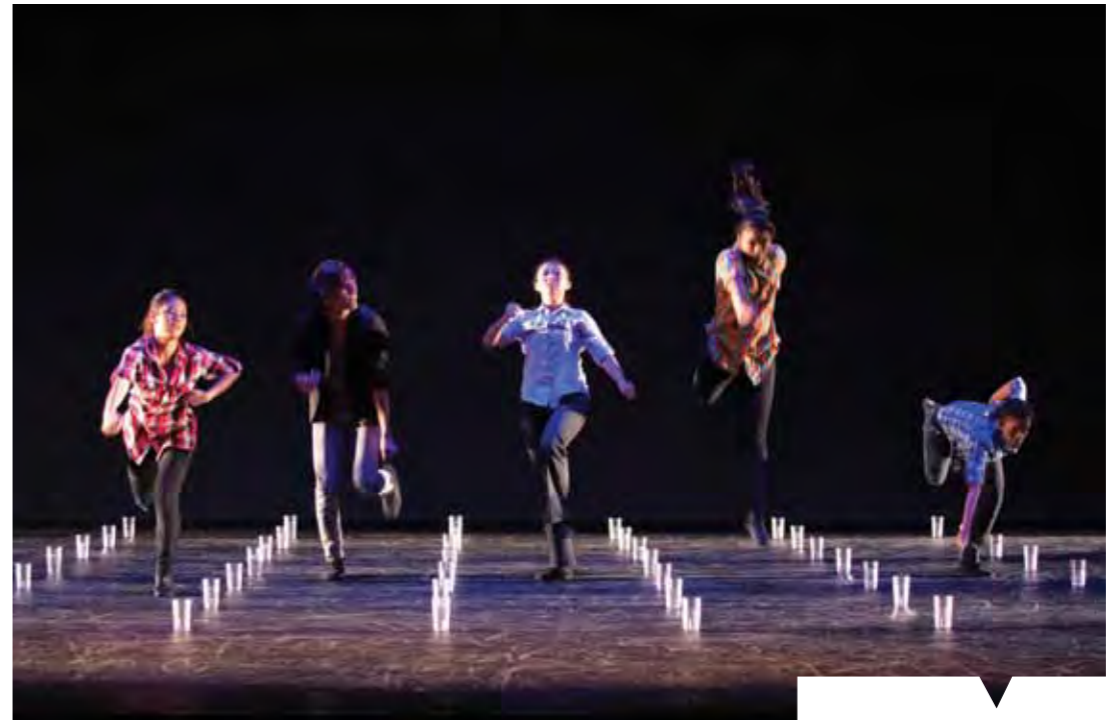
Hamlet
Theatre Performance

17

Expressions of Humanity
Visual Arts Exhibition

22

Handful of Keys
Musical



THE LASALLE SHOW 11

From March to June, LASALLE's graduating class of 2011 staged an inspiring spectacle of exhibitions, events and performances, to showcase and celebrate the achievements of an education at LASALLE.

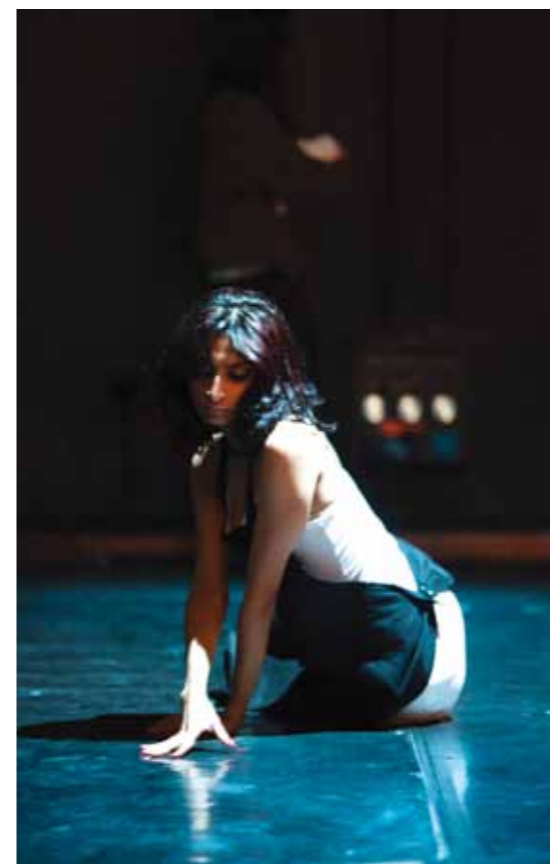


for London to take part in the city's prestigious Graduate Fashion Week alongside students from renowned arts institutions like Edinburgh College of Art, Nottingham Trent University, Salford University and The Amsterdam Fashion Institute. UK-based Idol Magazine praised Florentsya's "high level of execution" whose colour palette made her one of Idol's "faves of the week."

On the performing arts front, the Musical Theatre student cast in Broadway musical *Thoroughly Modern Millie* thoroughly entertained The Flying Inkpot writer, Ng Yi-Sheng. "There's clearly broad horizons ahead for the cast of this production, who've acquitted themselves remarkably on the stage and entertained us more than any student production has a right to," he remarked in his review.

Matthew Lyon, another writer of The Flying Inkpot was floored by the Acting students' production, *Big Love*. "It's vital that its performers find a throughline that joins up the dots. Fortunately, lead actress Carla Dunareanu, playing the sensible sister, Lydia, did this almost superhumanly well," he commented.

In another ambitious multi-disciplinary production, students from the Theatre+Performance programme collaborated with others specialising in Interactive Art, Acting and Technical Theatre to produce a powerful interpretation of Pablo Picasso's *Desire Caught By The Tail*, a surrealistic commentary on German occupation



To kick off the season, Arts Management students presented i-AM Festival 2011, a fourteen-day arts festival of performing and visual arts events held across central Singapore. Entirely produced, marketed and managed by students, the festival demonstrated their skills and resourcefulness in collaborating with industry partners to present professional events to the public.

Fashion students showed off their collections at the Audi Fashion Festival on Orchard Road – their show was cited one of the "thrills" in a review by The Straits Times: "LASALLE College of the Arts put on a show framed by an interesting narrative that gave a fresh spin to how one would watch a fashion show."

Following the Audi Fashion Festival, five of the students – Cindy M Warsono, Florentsya, Maheshika Thudawa, Mia Budiman and Quan Dong – headed

during World War II. The School of Contemporary Music also staged its signature CO-LAB concert, featuring cutting edge, original pieces that boldly crossed the boundaries of electronica, contemporary classical, rock and jazz.

The Puttnam School of Film's Avant Premiere screening was extolled by A Nutshell Review's Stefan S who wrote, "Each of these six films do not betray the notion that they're done by film students, rather, they're made by up and coming filmmakers who have honed their craftsmanship in multi-disciplines, as each of the graduates possesses both a major and a minor in their course of

study, and are heavily involved in the production of each of the shorts screened today in different capacities."

Finally, the Visual Arts & Design Exhibition ended the season with the largest show on campus ever, exhibiting over 800 final-year works of students from Fine Arts, Media Arts and Design. The online arts publication, Whiteboard Journal, wrote, "The annual year-end show for LASALLE continues to wow the audience once again."



i-AM FESTIVAL 20 / 11



Movers and shakers of the arts industry were spotted at the opening night of i-AM Festival, LASALLE's annual student-run arts festival, on 1 March. Beyond providing just an educational platform for the arts, i-AM takes on themes that affect and confront our society, cultures and communities at large. The festival saw a creative and eclectic series of eight performing and visual arts events with more than ten outreach programmes. i-AM is an annual project assigned to Arts Management students to assess their event administration skills – from concept development, artists-management and venue logistics to fundraising and publicity.



i-AM FESTIVAL CALENDAR



ORIGIN OF THE WORLD

@ The Arts House

A visual arts exhibition held at The Arts House featuring a myriad of emerging and established artists from various galleries. Works by twelve artists were put up; some were individual artists without representation, while others were brought in by Art Xchange Gallery, Della Butcher Gallery and Geeleinan Gallery. Notable participating artists include Solamalay Namasivayam who had worked with LASALLE founder, Brother Joseph McNally, in the early years of the college.

ART IN THE MAGICAL WORLD OF OZ

@ Singapore Art Museum

A children's art workshop and story-telling session where student actors narrated Dorothy's adventures in *The Wizard Of Oz* to children aged between five and eight. During the workshop, they learnt about the techniques of pointillism, relief clay modelling and printmaking. Twenty children from Club Rainbow, a foundation that supports children with chronic and life-threatening diseases, were invited. The organisers also worked with children from PAP Community Foundation, a provider of affordable and quality educational services.



CHAOS. PEACE. LOVE. THIS IS HARMONY

@ National Geographic Store

The curators of this week-long exhibition chose to present a juxtaposition of traditional Chinese ink, oil painting, pen, print-making and tattoo art to demonstrate that diverse art styles can collide into new art forms. Three artists specialising in different genres came together in a 'live' art performance, utilising each of their unique artistic styles to recreate the same piece of art.



FRESHFACE

@ Home Club

This night of live music was held in the cosy setting of Home Club, a popular underground club. The ticketed performance was a one-night event profiling homegrown YouTube musicians: the Black Forest band, the Sets Band, Evelyn Leung and Rebecca Burch.



ALAN IN VUNDERLAND

@The Arts House

Written by Khairul Ikhwan Kamsani from LASALLE's Theatre+Performance programme, *Alan in Vunderland* was a contemporary take on Lewis Carroll's *Alice in Wonderland*, with a male protagonist and a script that upheld diversity. It was held in support of Action for AIDS and roped in local celebrities like stand-up comedian Kumar and various local musicians.



MONTAJ

@ Orchard Central Mall

Held in collaboration with the International Women's Federation of Commerce and Industry to celebrate the empowerment of women, *Montaj* showcased unconventional fusion performances like gothic ballet and the lesser-known art of Indonesian contemporary dance put up by female performers.

LIBRE OLE!

@ Cuba Libre Café and Bar



This dance and music event featured a line-up of performances with different genres and styles of Latin American music and dance. *Libre Ole!* aimed to generate an interest and appreciation for Latin American culture through the performing arts. Participating artists included crowd-favorites like Colombian band Adrenalina and the Samba, Makulele and Batucada performers from Acão Quilombo Capoeira.



LOVE-IN

@ Hong Lim Park, Chinatown

An outdoor music concert saw some of Singapore's most talented indie musicians like King Kong Jane, TypeWriter and The Pinholes coming together to celebrate life, love and peace. Drawing inspiration from the Glastonbury and Woodstock festivals, *Love-In* spoke out against domestic violence. Event sponsor, the United Nations Development Fund For Women (UNIFEM), was incredibly pleased with the turnout, "We liked their dedication and how enterprising they were. We'll definitely consider partnering with them again."

COMMON
CREATION



LASALLE
CONVOCATION
2011



It is heartening to see that LASALLE has made its mark in biennales and festivals, runways and theatres, classrooms and boardrooms, as well as cinemas and homes. Today, LASALLE is becoming an institution of choice among those seeking an arts education.

DEPUTY PRIME MINISTER TEO CHEE HEAN



TOP STUDENTS

The LASALLE Awards for Academic Excellence are faculty awards given to outstanding students who maintained high academic standing throughout their education at LASALLE and demonstrated achievement as emerging practitioners in their respective creative fields.



LASALLE AWARD FOR ACADEMIC EXCELLENCE

Shen Xin
Diploma Fine Arts

Jiang Minyi Debrah
Diploma Arts Management

Yap Woon Hwee
Diploma Interior Design

Mads K Bækkevold
Diploma Film

Magdalene Paulina Teo Wanling
Diploma Technical Theatre

Yeo Yak Ka Ashley
BA(Hons) Fine Arts

Tanja Valeska von Stegmann und Stein
BA(Hons) Arts Management

Marselin Widjaja
BA(Hons) Design Communication

Saravanan s/o Sambasivam
BA(Hons) Film

Kristy Lee Griffin
BA(Hons) Musical Theatre

Muhammad Zaki Bin Abdul Razak
MA Fine Arts

MCNALLY AWARD FOR EXCELLENCE IN THE ARTS

Weixin Chong
BA(Hons) Fine Arts

Sid Lim Xian Hao
BA(Hons) Design Communication

THE MCNALLY AWARD FOR EXCELLENCE IN THE ARTS

The McNally Award for Excellence in the Arts is an award given to the top student of each academic year. It is awarded to a student who has not only excelled academically, but also demonstrated strong capabilities as a practitioner in the creative industries. This year, for the first time, there were two winners.



WEIXIN CHONG

BA(Hons) Fine Arts
Major in Printmaking

At 23, the number of accolades on Weixin's resume is one to be reckoned with. The over-achiever credits all her accomplishments to self-motivation, a trait she picked up while being home-schooled.

In 2008, just a year into her studies in Fine Arts, she won the NAC Overseas Bursary. The following year, she won the Singapore Hokkien Huay Kuan Arts and Cultural Scholarship as well as the Georgette Chen Arts Scholarship.

The judging panel for the McNally Award was greatly impressed by Weixin's active involvement as a practicing artist, having held over 20 exhibitions, group and solo. A notable moment was when she co-curated the college's exhibition, *Takeaways*, staged at Sabanci University in Turkey.

Weixin says that though her family is not particularly inclined towards the arts, she attributes her success to her aunt (a graphic designer) who encouraged her to take up LASALLE's portfolio-building workshop. She took her advice and has never looked back since.



SID LIM XIAN HAO

BA(Hons) Design Communication
Major in Advertising Design

For his final-year thesis, 25-year-old Sid developed a brand campaign, *The Universal Language of Things*, which attempted to reposition an old beer brand as a social tool to promote the importance of communication.

It was this sterling campaign that won him the top positions at the Crowbar Awards 2011. He took home four Gold, one Silver and three Bronze medals for his entries, including the Best of Advertising and the Best of Show awards. His wins help put LASALLE at the top of the Crowbar rankings.

Through the Mentorship Challenge project initiated by the Design Communication programme, Sid clinched an internship with award-winning advertising firm, DDB Singapore. Sid impressed DDB's Creative Director, Thomas Yang, so much that he was offered a full-time position as an Assistant Art Director just a month into his internship with the company.

2011 AWARDS

DIPLOMA

- Arts Management
- Animation Art
- Fine Arts
- Interactive Art
- Video Art
- Film
- Dance
- Music (Classical Performance)
- Music (Composition)
- Music (Jazz Performance)
- Music (Music Technology)
- Music (Popular Music Performance)
- Technical Theatre
- Design Communication
- Fashion Communication
- Fashion Textiles
- Fashion Design
- Fashion Management
- Interior Design
- Product Design

BACHELOR OF ARTS(HONS)

- Arts Management
- Animation Art
- Fine Arts
- Interactive Art
- Video Art
- Film
- Dance
- Musical Theatre
- Acting
- Theatre+Performance
- Music (Classical Performance)
- Music (Composition)
- Music (Jazz Performance)
- Music (Music Technology)
- Music (Popular Music Performance)
- Technical Theatre
- Design Communication
- Fashion Communication
- Fashion Textiles
- Fashion Design
- Fashion Management
- Interior Design
- Product Design

MASTERS

- Art History
- Asian Art Histories
- Art Therapy
- Arts & Cultural Management
- Fine Arts

EXTERNAL EXAMINERS

FOR OU-VALIDATED PROGRAMMES

FINE ARTS

Ms Rebecca Fortnum
Reader & Pathway leader (MA Fine Art)
Camberwell College of Art
University of the Arts
London, UK

ANIMATION ART VIDEO ART INTERACTIVE ART

Dr Sally Norman
Professor of Performance Technologies
Director, Attenborough Centre for the Creative Arts
University of Sussex, UK

FILM

Mr Brian Dunnigan
Head of Screenwriting
Course Leader
MA Screenwriting
The London Film School, UK

ACTING MUSICAL THEATRE THEATRE+PERFORMANCE

Dr Nick Phillips
Head of Acting & Community Drama
Liverpool Institute for Performing Arts, UK

DANCE

Ms Kate Lawrence
Lecturer, Performance
School of Creative Studies and Media
Bangor University, UK

TECHNICAL THEATRE

Mr Nick Hunt
Head of School
Design, Management and Technical Arts
Rose Bruford College. UK

CLASSICAL PERFORMANCE COMPOSITION JAZZ PERFORMANCE MUSIC TECHNOLOGY POPULAR MUSIC PERFORMANCE

Dr Robert Ellis-Geiger
Assistant Professor
School of Creative Media
City University of Hong Kong,
Hong Kong SAR

DESIGN COMMUNICATION

Mr Simon Davies
Principal Lecturer & Programme Leader Graphic Design & Illustration
Faculty of the Arts
University of Cumbria, UK

PRODUCT DESIGN

Dr Gordon Hush
Head of Product Design
Glasgow School of Art, UK

INTERIOR DESIGN

Ms Rose Spankie
Course Leader BA(Hons) Interior Architecture
Department of Architecture
School of Architecture and Built Environment
University of Westminster, UK

FASHION DESIGN

Ms Gillian Sandford
Deputy Dean
Cardiff School of Creative and Cultural Industries
University of Glamorgan, UK

ARTS MANAGEMENT ARTS AND CULTURAL MANAGEMENT (MA)

Mrs Vicky Woollard
Head of Department for Culture, Languages and Translation
Centre Head for Cultural Policy and Management
Programme Director for MA Culture, Policy and Management
Pathways Programme
City University London, UK

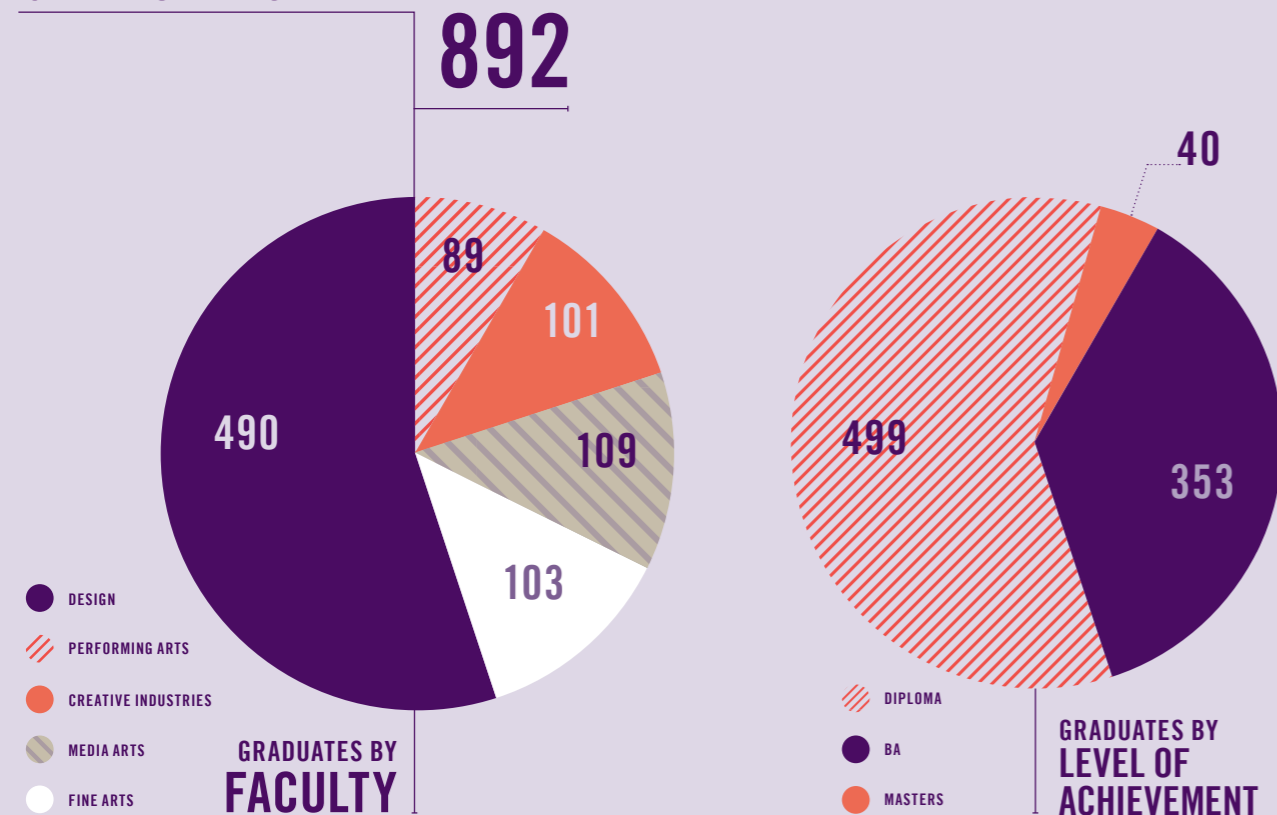
ART THERAPY (MA)

Ms Jill Westwood
Lecturer in Art Psychotherapy
Goldsmiths College
University of London, UK

ART HISTORY (MA) ASIAN ART HISTORIES (MA)

Dr Amna Malik
Lecturer, History and Theory of Art
Slade School of Fine Art, UK

TOAL NUMBER OF GRADUATES





**ARTISTS
ON THE
ROAD**

ARTISTS ON THE ROAD

Students at LASALLE are mentored to take advantage of every opportunity to stretch their creativity, especially to meet other practitioners and to experience life outside campus. They go on the road in a number of ways – internships, group study trips or self-initiated research trips. The experience of living and creating art in an unfamiliar environment also means that they gain life skills and a wider perspective of the world.



EXPLORING INTERCULTURAL THEATRE

Posted By Ms A Yagnya, who went to Tokyo for a two-month programme at Toho Gakuen College of Drama and Music.

Through a contact of our Senior Fellow, Aubrey Mellor, I earned an internship at the famous Toho Gakuen College of Drama and Music. My aim was to explore inter-cultural theatre, an important aspect of contemporary theatre making. Cultural boundaries are continuously blurred and crossed in our contemporary world; I saw this internship as a great opportunity to experience cross-cultural negotiations and tensions in theatre. So with all this in mind, I arrived in Tokyo in June of 2011, knowing only a smattering of Japanese. Over the next two months, I attended practical classes, production rehearsals and performances held within and outside of Toho Gakuen.

Kabuki dance and Kyogen performance classes were on my timetable. These were traditional Japanese theatre art forms. In these classes, students would watch the Master demonstrate a set of moves before trying to execute the moves themselves. While the sequences appeared manageable

at first, I soon learnt that there were many minute and complex moves involved in each set. We need full concentration during class and diligent practice after, so as to be able to master the art of Kabuki and Kyogen. It was fascinating watching the principal of Toho Gakuen, Professor Terufumi Koshimitsu, direct rehearsals for two works which were later brought to and performed in Beijing in the same year. The first performance was *Yuzuru*, a play based on a Japanese folk tale, and the other was a condensed, contemporary version of Shakespeare's *Richard III*.

Fortunately for me, there were a lot of teachers at Toho Gakuen who were proficient in English. Mr Masashi Nakao, an English teacher at the college, was my supervising tutor during my stay in Japan. He helped to plan a detailed schedule for me, indicating the rehearsals and performances I could attend, and introduced me to various teachers who were happy to answer the numerous questions that I had regarding their practice.

My stay in Japan highlighted to me the importance of effective communication as well as the influence of Asian heritage in Singapore theatre. Despite the progress and modernity of Tokyo, the Japanese are still very passionate about their culture's traditional art forms. This observation further motivates me to explore the option of using our Asian heritage to represent an authentic Singapore in my theatre works.

Yagnya is currently in the final year of the BA(Hons) Theatre+Performance programme.



BRAVING THE INDIAN COUNTRYSIDE

Posted By Ms Nooraini Sikkander, who travelled to a remote South-Indian village to lend authenticity to her thesis film.

I went to Maariyur, in the South-Indian state of Tamil Nadu, for a week, to shoot scenes for my thesis film *Window of Dreams*. It is a short documentary about an Indian national, Kassim, trying to attain a work permit in Singapore in search for a brighter future for his family. Indebted due to a dishonest business partner and his daughter's wedding, Kassim wants to earn enough to clear his debt and bring his family to Singapore. For an accurate portrayal of Kassim's life and home in Maariyur, I decided to travel to India to shoot.

My crew was small, comprising only two people – the Director of Photography and Cameraman, Fazrin Affendi, and myself assuming the roles of Director, Producer, Writer and Editor. The most scenic part of the trip was the long, bumpy ride in the minibus between the city and Maariyur, through the countryside. The journey took almost an entire day; the roads were

uneven and the dismal weather made travelling much more difficult. As a result of that, the vehicle had to make several pit stops, which actually helped because we were able to capture many beautiful scenes for *Window of Dreams* at some of these stops.

The people I worked with in India were very supportive and helpful, which made the filming process smoother than expected. Nevertheless, we did face some challenges along the way. For instance, we could not get permission from the school when we needed to film Kassim's son in class. After explaining the nature of our documentary to the school officials, they relented and allowed us to film in the school premise.

Having completed *Window of Dreams*, I feel that I am ready to explore works and productions in other film markets. I'm still learning new things on the job everyday, but the experience of producing *Window of Dreams* was particularly fulfilling and I learnt a lot there. Whilst in India, I was introduced to people who worked in the Indian film industry, some of whom expressed interest in a possible collaboration in the future. For me, that was a bonus, considering all the intangible benefits that I had already gained on the trip. I do hope that I will be able to work in the Bollywood film industry one day.

Nooraini graduated in 2011 with a BA(Hons) in Film. She is currently running her own company, Voices Film, which produces documentaries on world social issues.



canvas bags to represent the role of different nationalities and individuals in the building of a new Singapore.

The tent was pitched in different parts of Singapore and the public's reactions were recorded; a majority of passers-by were indifferent or too busy, but many tourists and migrant workers inched nearer to try to understand the rationale behind the set up.

As a relatively young nation, much of Singapore's locally produced art revolves around the theme of home. Some lament the lack of a definitive Singaporean identity, while others question the validity of the Singaporean identity, reflecting Singaporeans' escalating discontent over the presence of foreigners in Singapore. But few have looked at Singapore from the perspective of a foreign worker here.

With the growing number of foreign talents working in Singapore, where do we place the new residents? The presence of foreign workers, whether in construction or in white-collar positions, is a constant debate in Parliament, on the Internet, and in coffee-shop conversations.

History has shown that Singapore owes its success to the combined effort of hard-working immigrants. Foreign talents contribute to the overall progress of the economy and we should welcome foreigners with open arms, as were our grandparents when they first arrived at Singapore.

Shah Rizzal graduated in 2011 with a BA(Hons) in Fine Arts.

IN A FOREIGNER'S SHOES

Posted By Mr Shah Rizzal, whose artwork *This is Home* traveled around the streets of Singapore and was on exhibit at the Singapore Art Museum.

A home is different from a house. A house is a physical shelter whereas a home provides comfort and security in its stability and along with it, a strong emotional attachment. In *This is Home*, I wanted to recreate the 'home' that foreign workers, especially those in the building and construction sector, find in Singapore. I chose to represent their 'home' in the form of a tent to symbolise its impermanence. The aim of this work was to highlight the harsh living conditions in which the builders of our Home find shelter, and to pay a tribute to these hard working people who continues to make our Home a better place.

I used various materials such as brown paper, steel poles, cotton strings and



LASALLE's academic staff have been engaging communities around the globe through their practice and contributions in international platforms.

PAPERS

01

MADEIRA, PORTUGAL

Teresa Almeida
Faculty of Media Arts

Paper Presentation & Publication: *In transit: roam and apparent wind interaction design concepts*
Platform: 5th International Conference for Tangible, Embedded & Embodied Interaction TEI 2011/2010, Culture & Art Publishing House

02

DUSSELDORF, GERMANY

Rashid Saini
Faculty of Media Arts

Paper Presentation: *Cinema/moving images as cultural artefacts*
Platform: Human Frames Conference 2011

03

SWITZERLAND

Wolfgang Muench
Faculty of Media Arts

Published Essay: *Nolwthere: Scenographies for SomePlaceElse.*
Platform: Monitoring Scenography 03: Space and Desire 2011, Zurich University of the Arts

04

BEIJING, CHINA

Aubrey Mellor
Faculty of Performing Arts

Paper Presentation: *The art of managing art*
Platform: Collection of the 5th Asian Theatre Education Centre International Forum, 2010, Culture & Art Publishing House

05

TAICHUNG, TAIWAN

Joselyn Sim Wai Yee
Faculty of Design

Paper Presentation (keynote): *The teaching of nurturing creative leaders – understanding the pedagogical progression through visual learning* (co-authored with Nur Hidayah Abu Bakar, Faculty of Design)
Platform: Motion in Design – International Conference on Computer Animated Design and Visual Learning 2011, Chaoyang University of Technology

06

SINGAPORE

Venka Purushothaman
Provost & Vice President (Academic)

Paper Presentation: *Trajectories of change: arts, education and their bleeding prospects in 21st Century Asia*
Platform: 6th Diversity Matters – A Commonwealth Forum on Cultural Diversity, 2010, LASALLE College of the Arts

Keynote Presentation: *Spirit & authenticity: leadership in the arts for the 21st Century.*
Platform: Raffles Institution Annual Leadership Conference 2010

07

SINGAPORE

Lucinda Law
Faculty of Design

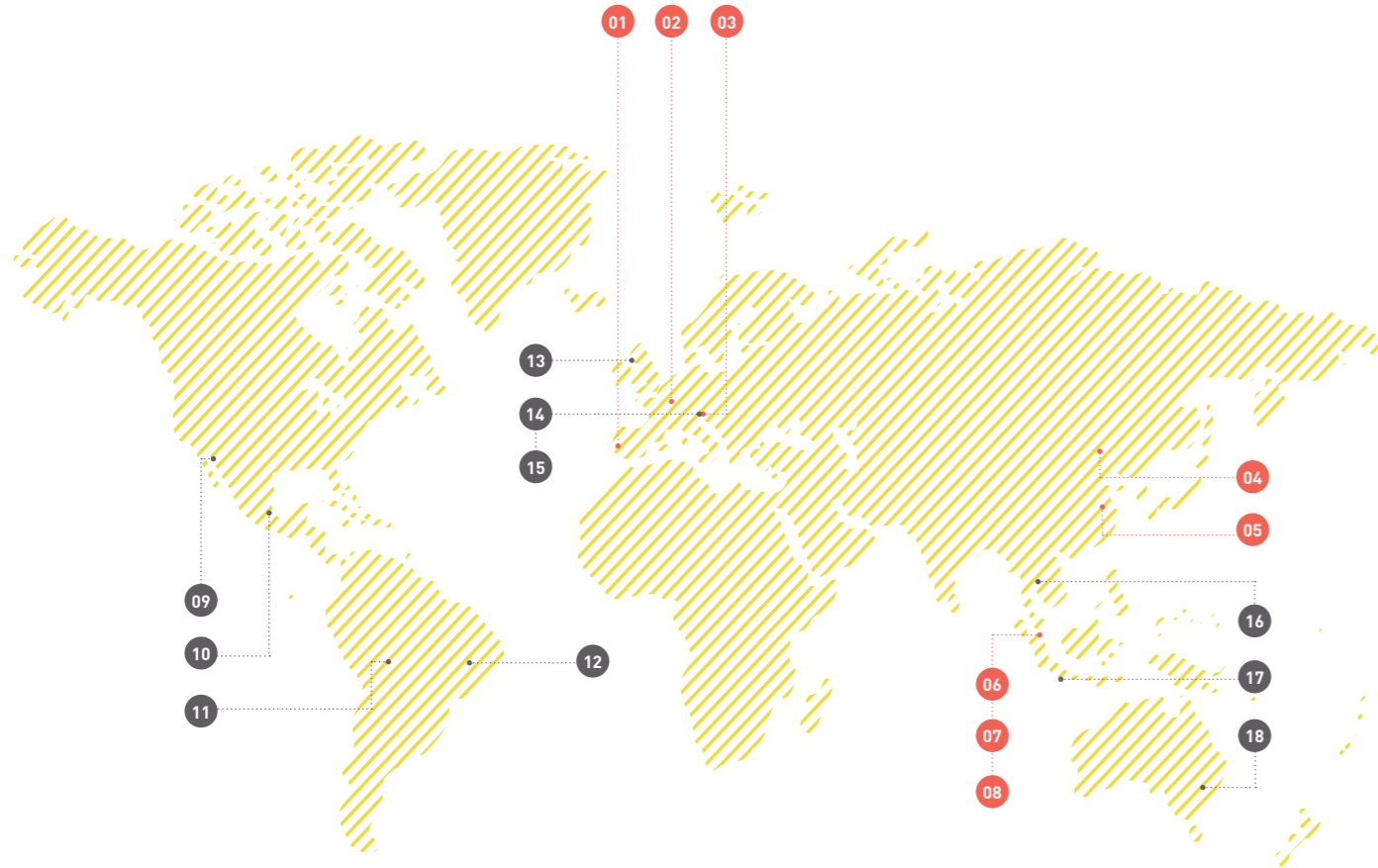
Paper Presentation: *Just looking: the meeting point between exhibition and retail space in fashion*
Platform: International Symposium of Innovation & Creativity in Asian Fashion Industry (Proceedings) 2010, The Korean Society of Fashion Business

08

SINGAPORE

Jeffrey Say
Faculty of Fine Arts

Paper Presentation: *On Singapore sculpture*
Platform: Sculpturing Singapore Forum 2011



PERFORMANCES

09

SANTA BARBRA, USA

Brian O'Reilly
School of Contemporary Music
Performed and conducted Masterclass at University of California for the Media Arts and Technology Programme
Date: 6-15 December 2010

16

THAILAND

Performed at SOL Space
Date: 12-13 March 2011

10

MEXICO

Aole T Miller
Faculty of Performing Arts

Conducted Masterclass at Voice and Speech Trainer Association's International Conference
Date: 31 July-25 August 2011

11

PERU

Conducted Masterclass at The World & World Conference of Theatre School of Directors
Date: 31 July-25 August 2011

17

INDONESIA

Conducted Masterclass at Bali Taksu Workshop
Date: 5-18 June 2011

12

BRAZIL

Elizabeth De Roza
Faculty of Performing Arts

Performed at Vertice Brazil 2010, Meeting and Festival of Women Contemporary Theatre
Date: 16-24 July 2010

13

UK

Harris Jahim
Faculty of Performing Arts

Conducted Masterclass (stage combat) for the British Academy of Dramatic Combat Certification
Date: 26 July-6 August 2010

14

SWITZERLAND

Darren Moore
School of Contemporary Music

Conducted Masterclass at Conservatoire De Lausanne
Date: 3-6 July 2010

Performed at Montreux Jazz Festival
Date: 3-6 July 2010

16

THAILAND

Justin Hegburg
School of Contemporary Music

Performed at 3rd Southeast Asian Directors of Music Congress
Date: 26-27 March 2011

15

SWITZERLAND

Timothy O'Dwyer
School of Contemporary Music

Conducted Masterclass at Conservatoire De Lausanne
Date: 3-6 July 2010

Performed at Montreux Jazz Festival
Date: 3-6 July 2010

18

AUSTRALIA

Performed at the Melbourne International Jazz Festival, The Now Series No. 4, Jazzgroove Programme
Date: 6-15 June 2011





CONFLUENCE



Polly Snaith
RMIT University

LASALLE held its fifth annual international art workshop, Tropical Lab, in September.

Developed and led by Senior Fellow, Milenko Prvacki, the Tropical Lab series returned this year with the theme *Masak Masak*. The ten-day programme welcomed postgraduate artists from top arts institutions like Academia of Fine Arts in Belgrade, Columbia University, Central Academy of Fine Arts, RMIT University, Camberwell College of Arts, California Institute of the Arts, Indonesia Institute of the Arts, STISI Telkom Higher School of Art & Design Bandung, Silpakorn University, University of Plymouth, Winchester School of Art, University of Southampton and National Taipei University of Fine Art to indulge in, and be inspired by the experience of Singaporean food. The programme included interaction with local artists like Amanda Heng, Salleh Japar, Henri Chen KeZhan and S Chandrasekaran, who each represented Singapore's mix of ethnicities. By the end of the Lab, participants drew upon their experiences to create artworks for an exhibition hosted by LASALLE's Institute of Contemporary Arts Singapore.



James Green
University of the
Arts, London



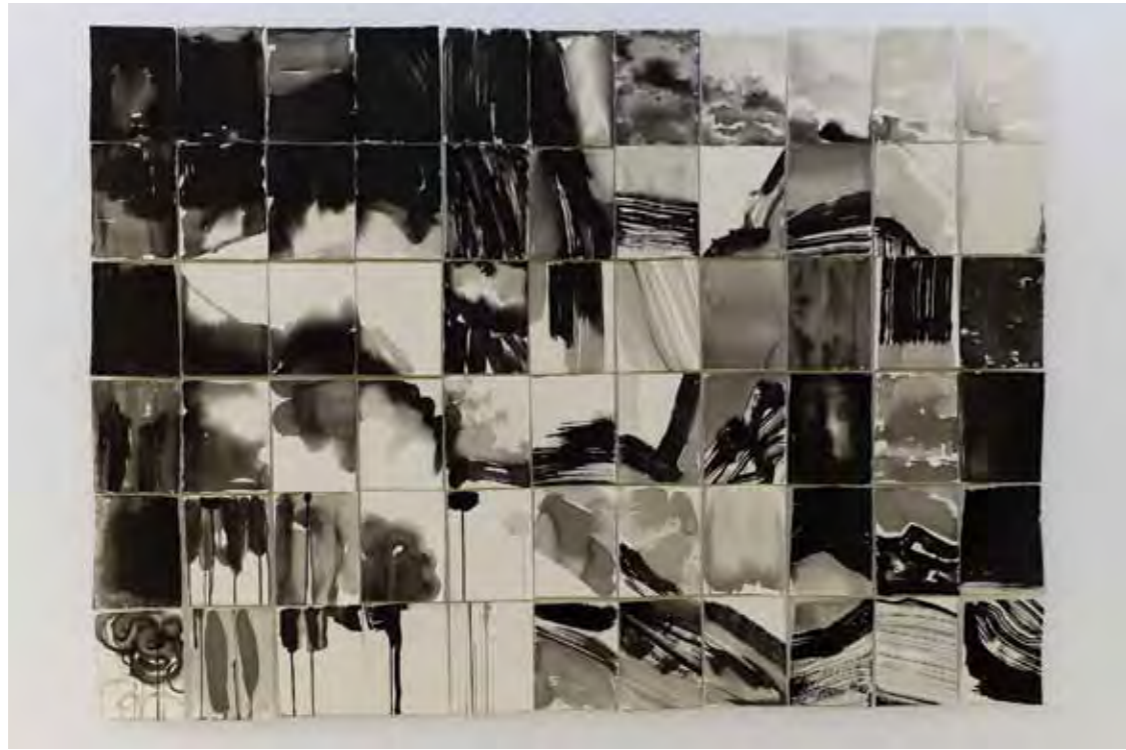
Nadia Frank
Columbia
University



Matt Thomas
University
of Plymouth



Simon Ng
LASALLE
College of
the Arts



Nina Galic
Academia of
Fine Arts, Belgrade



Agnes So
RMIT University



Ma Moe Htet Htet
LASALLE College of
the Arts

Liu Di
Central Academy
of Fine Arts, Beijing



Beansprout
Conversations with
Amanda Heng



TROPICAL
LAB

5

Masak Masak

FOOD, ENJOYMENT AND THE POWER OF CONTROL

Speech delivered by
Provost, Venka Purushothaman

When Milenko Prvacki, Senior Fellow at LASALLE and organiser of Tropical Lab, informed me that the research theme of this year's Tropical Lab is *Masak Masak*, a term eluding to food and play drawn from the Malay Language of Southeast Asia, I had just gotten my medical report. My low-density cholesterol is high and high-density cholesterol, low. So I am told I am a walking time bomb. I was asked, as the dutiful doctor sighed, to review my diet of food. Low carb, high protein. My hormones are in check. Apparently, my stress stuff is in tiptop condition. I was recommended a diet of nuts. Leaving that aside, I love my food.

Today, switch on the television and you are inundated with what some critics have daringly proclaimed gastro-porn which does not stimulate sweat, pain and heat: culinary shows, cooking challenges, competitions, travelling food adventurism, etc. entice and inspire you with the

visual but never quite an invitation to savour, taste or smell the aroma and fragrance of food. This limitation is most pronounced in the limited number of adjectives that are used to describe taste on TV: yummy, sophisticated, appealing, appetising, divine, heavenly, delectable, tasty, spicy etc. They claim to give an insight to cultures and cuisine but really they are only directing you to The Biggest Loser (a weight loss programme). This simulacrum is Baudrillard's hyperreality as nations of culinary wannabes seek to bake bread, hand-make pasta, and devour the moments of becoming a Gordon Ramsay or Nigella Lawson. Today, food experience is reduced to plating, prettiness and pairing.

Food developed through the histories of communities living in Southeast Asia amalgamates the Indian, Chinese and the Indo-Australian archipelago. You are located in a part of the world that

is known for the prowess of the Sri Vijaya Empire, which reigned from the 7th to 12th centuries, extending from Southern India and was known for its contribution to Hinduism, Buddhism and trade. Moreover, the spice trade from 1500 onwards brought the Spaniards, Portuguese, British and Dutch to fight over nutmeg, cloves, sugarcane, and pepper, resulting in the division and revision of Southeast Asia as a geographical and cultural category as it stands today. One denying the other of the opportunity of enjoying nations, communities and their culture has led to wars, treatises and subjugation of the locals.

Malacca, not far from Singapore, in Malaysia, was the epicentre of the spice world in 1511. The Portuguese had full control and extended the reach into the Moluccas Islands or Spice Islands. These small Indonesian islands were



TODAY, FOOD EXPERIENCE IS REDUCED TO PLATING, PRETTINESS AND PAIRING.

the largest producers of nutmeg, cloves and mace in the world. Then came the Spaniards who colonised the islands and lost in battle to the Portuguese. The fight over spices resulted in the famed Treaty of Tordesillas (circa 1500s) which saw Spain and Portugal divide the world along a longitudinal line allowing two distinctive colonised areas with much of Asia falling within the ambit of Portugal. This, of course, is one version of the Old Testament.

The point is, you are in a historically rich part of the world. Southeast Asia has always been a confluence of cultures and this is represented in the food we consume here.

I want to come to my point of the hyperreality of the food culture that surrounds us, and how it shapes our national identities through principles of ownership. For this I must come to a new

testament. Perhaps I should start with fish. Singapore has a very famous dish called the Fish Head Curry. Its derivative ingredient is the discarded head of a fish floating in a thick curry laden with tomatoes, okra, etc. With its slightly parted lips, the fish eyes its predator surreptitiously out of the broth. Laid claim by Muthu's Curry in Little India, Singapore, it has been categorically denounced by the Malaysians in 2008, the latter claiming that its dishes had been hijacked by the capitalist pirates called Singaporeans. Should Singaporeans take this lying down? It is a never-ending tale of epic proportions and is simmering on low heat today.

In 2009, Singapore listed its top home grown dishes, including chilli crab and chicken rice. Malaysia immediately rebutted: Malaysia Tourism Minister Ng Yen Yen lay to claim signature dishes such as nasi lemak (fragrant coconut milk rice), laksa (spicy soup noodles) and bak kut teh (pork ribs herbal soup). Ng declared, "We cannot continue to let other countries hijack our food. Chilli crab is Malaysian. Hainanese chicken rice is Malaysian," in *The Star* newspaper. Tempers flared reaching a boiling point. Knives sharpened and sliced through arguments placed before all who would listen but there was no Old Testament divide like the Spaniards and Portuguese. It simmers.

Nations continuously feel that their enjoyment has been taken away from them. Unlike days of colonialism, national identity and active citizenry is organised around political participation in democratic exercising of soft culture such as food, music, travel and social media. Prior to today's world – where mobile and Internet technology reformulates the invisible communities who imagine a notion of nationhood through a sense of Internet idealism, locked in a hyperreal sense of visibility (that is, you are trackable) – communities imagined themselves through many images, events and activities, including the creation, preparation and ownership of food.

I am reminded of Benedict Anderson's 1983 *Imagined Communities: The Origins and Rise of Nationalism*. One of the most influential texts on nationalism today. Anderson, a historian, spent years in Indonesia experiencing culture and politics.

VISITING ARTISTS

Every year, LASALLE plays host to a number of distinguished international artists. Some teach for a whole semester while others give project-based instruction through masterclasses; the directing of plays and musicals, choreographing dances, or doing collaborative work with students, bringing with them strong but differing artistic leadership.

FACULTY OF MEDIA ARTS

Adhari Donora & Andreas Siagian

Honf-House Of Natural Fiber, Honf Collective, Indonesia

Alex John Tan

Matchmove Artist, Double Negative

Alicia Koh

Animator, LucasFilm

Anand Patwardhan

Director

Andrej Boleslavsky

Artist and Researcher of new media art & interactive design

Ang Hwee Sim

Producer

Asgrimur Sverrisson

Writer and Director

Ato Bautista

Director

Ben Qwek

Illustrator, Artist, MRB Illustration

Bouchao Phichit

Director

Brandon Tay

Media Artist & Visualist

Edward Zhou

Lead Animator, LucasFilm

Goh Ee Choo

Freelance Artist

Guy Nattiv

Filmmaker

Hans Bernhard

Artist

Ho Yuhang

Director

James Lee

Director

Jan Philippe Carpio

Assistant Professor, Stanford University

Jasalaw Kapuscinski

Assistant Professor, Stanford University

John Mahoney

Character Animation Co-Director, Production Design Professor California Institute of Arts

Jussi Angesleva

Designer

Khavn De La Cruz

Designer

Liao Jie Kai

Designer

Lau Hon Meng

Filmmaker

Malcolm Thomas-Gustav

Senior Rigger, LucasFilm Singapore

Megan Doneman

Director

Michael Chuah

Filmmaker

Mufizal Bin Mokhtar

Art Director, UbiSoft, Singapore

Panu Aree

Director

Patrick Woo

Senior FX Artist, Double Negative Singapore

Prasanna Jayakody

Director

Ray Toh

Freelance Digital Artist

Rayya Makarim

Director

Rithy Panh

Director

Robbie Shaw

University Of California-Irvine

Sherad Anthony Sanchez

Director

Taliya Finkel

Filmmaker, Israel

Tay Shih Ming

Rigging Lead, LucasFilm

Uruphong Raksasad

Director

William Lim

Lead Cloth Technical Director, LucasFilm Singapore

Ying Liang

Director

Zulkifle Mahmud

Sound Artist

FACULTY OF FINE ARTS

Alex Wong

Professor, Sabanci University

Boo Sze Yang

Artist

Dr Beth Harland

Director of the Graduate School, Winchester School of Art, University of Southampton

Eric Chan Chee Seng

Artist

Eriko Hirashima

Book Artist, Curator, La Libreria

Gwendoline Robin

Visual, Performance Artist

Iwan Wijono Putro

Performance Artist

James Paul

Visual Artist

Joyce Fan May Yin

Senior Curator, The National Art Gallery of Singapore

Lee Weng Choy

Independent Critic

Michael Tan

Assistant Professor, Artist, Nanyang Technological University

Paul Huxley

Artist, Educator, Treasurer Royal Academy, The Royal Academy of Art



BETH HARLAND

is a British artist and lecturer from the University of Southampton. She was a visiting artist for the Faculty of Fine Arts in February. Beth has been to LASALLE in the past as an External Examiner, but this was the first time she worked directly with our students in a workshop setting. Beth's art experiments with traditions of painting and she is particularly interested in the way paintings convey and contain the experience of time. She also studies types of paintings that address the viewer and how different ways of communicating with the viewer through her work can be adopted. Read on to find out more about her project for the students...

I have been doing extensive research on the subject of fragmentation and the extent to which this theme is still of relevance today. I enlisted the help of the students at LASALLE in my research, and through brainstorming, we produced a wall of post-it notes. The students and I then worked on a large wall painting together, called *Culture of the Fragment*. The painting featured a fragment of everyone's work, and using a chance throw, we created a dynamic composition without the interference of hierarchy.

Fine art is often seen as an individual activity, but it doesn't have to be, and sometimes a collective effort allows greater exchange of thoughts and expertise. The students and I had some interesting discussions about the theme and about the realisation of the piece of work for the MRT stations (the collaborative artworks were installed at the Harbourfront, Dhoby Ghaut, Farrer Park, and Clark Quay MRT stations from May to July). It brought to our attention a range of technical challenges that may arise when working on a large scale, site-specific project. I hope my idea for a piece of work that enabled students to work collaboratively was an enriching experience for them.

FACULTY OF
PERFORMING ARTS**Adam Christopher Marple**

Director, Designer

Adrian Howels

Director

Barry Likumahuwa

Bass player

Ben Kiley

Musical Director

Benjamin Ho

Director

Biju Kalamandalam

Bhaskers Arts Academy

Cesare Picco

Pianist

Chikage Terai

Kanze School Of Noh Theatre

Chim Shen-Kang

Nicholas Singer, Song Writer

Chok Kerong

Jazz Pianist, Organist

Chong Teck Seng

Director

Claire Sutherland

Director

Darren Robert Yap

Director

Elizabeth Louise Lea

Artistic Director, Liz Lea Dance/ Artistic Director, Canberra Dance Theatre/ Associate Director, QL2, Centre For Youth Dance

Fiona Baird

Choreographer

Gabriel Hernandez

Pianist

Ho Kah Wai

Production Manager, Puppeteer

I Made Djimat

Artistic Director

James Raysor Sutton

Associate Arts Professor, Tisch School Of The Arts, New York University

Jason Wilcox Kahn

Public Performer, Composer, Writer, Installation Artist

Joanna Wong

Chinese Opera Institute

John Patrick Rowe

Singer, Educator, Director, Musical Director, Writer

Jochen Roller

Dancer, Choreographer

Joseph Curiale

Composer, Arranger, Producer

Mary Ann Tear

Director

Michael Maximilian Riefer

Lecturer, Music University Of Lugano

MingPoon

Choreographer, Dancer, Rehearsal Director

Muhammad Najib Bin Soiman

Arts Educator, Theatre Practitioner

Nicole Snelson

Choreographer, Director

Nigel Thompson Scott

Sound Designer

Oliver Chong

Director

Otomo Yoshihide

Guitarist, Turntable Player, Composer, Producer

Pavan Singh

Director, Writer

Paco Renteria

Guitarist/ Singer

Paul Spyker

Producer, Agent

Rayann Condy

Director

Roberta Marie Shaw

Dance And Media Artist

Sadanandan Pillai Biju

Choreographer, Dancer

Sally Elizabeth Raper

Director, Choreographer

Saycet

Electro-pop Band

Stafanos Rassios

Director

Terence O'Connell

Director

Tiffany Wrightson

Choreographer

Tony Knight

Director

Tracie Jane Pang

Director

Vincent Colagiuri

Musical Director

Vladimir Bouchler

Director

FACULTY FOR
CREATIVE
INDUSTRIES**Ang Gey Pin**

Creative Artist, Theatre Performer and Instructor

Colin Goh

General Manager, The Arts House

Dr Bill Gillham

Psychologist, Research and Children's Book Author

Dr Robert Liew

Managing Director Arts Management Associates, Knight in the Order of Arts and Letters, Singapore

Dr Simon Parry

Teaching Fellow, Arts Management, University of Manchester

Enin Supriyanto

Director/ Curator, Langgeng Art Foundation, Jogjakarta

Fotis Kapetopoulos

Founding Director, Kape Communications

Goh Ching-Lee

Artistic Director, Culture Link

Ho Tzu Nyen

Independent Filmmaker And Visual Artist

Jeffrey Tan

Head, Education and Outreach, Singapore Arts Festival

Jonathan Hollander

Artistic Director, Battery Dance Company

Karen Wai Shu Jun & Kenny Leck Boon Liang

Owners, Books Actually

Kavitha Krishnan

Creative Director, Apsara Asia

Koo Chia Meng

Independent Film Maker

Lee Weng Choy

President, Singapore Section of the International Association Of Art Critics

Low Kee Hong

General Manager, Singapore Arts Festival

Mary Dinaburg

Principal, Dinaburg Arts; Partner, Fortune Cookie Projects

Muhammad Zaki Bin Abd Razak

Asst Researcher, Singapore Arts Museum

Paul Alexander Morales

Artistic Director, Ballet Philippines

Pawit Mahasarinand

Chulalongkorn University

T. Sasitharan

Director, Theatre Training and Research Programme

Yeo Shih Yun

Artist And Director, INSTINC

FACULTY OF
DESIGN**Teema Muethong**

Designer

Douglas Hamilton

BBH Singapore

Anne Farren

Director Of Fashion Studies, Curtin University Australia

George Hwang

IPOS

David Oster

Artist

Lorna Hall

Senior Retail Editor, WGSN

**NICOLE 'NIKKI' SNELSON**

is an accomplished Broadway actress, singer, dancer and choreographer. In November 2011, Nikki worked as director and choreographer for *A Handful of Keys*, an exploration of songs from the Broadway revue *Ain't Misbehavin'*. The production was a collaboration between students from BA(Hons) Musical Theatre and BA(Hons) Technical Theatre programmes. Nicole shares her thoughts on teaching at LASALLE...

I was in Singapore in 2006 performing in *Tick, Tick...BOOM!* at the Victoria Theatre, when Tony McGill (then Programme Leader of Musical Theatre at LASALLE) approached me to teach some classes at LASALLE. I offered some advanced theatre dance classes for the students. I taught them the original choreography for the item, *The Rich Man's Frug* from the musical *Sweet Charity*, which I had just done on Broadway.

I have also had the wonderful privilege of teaching a few dance classes and being on the panel at "Performance Practice" (a module under the BA(Hons) Musical Theatre programme). The students at LASALLE constantly amaze me. They are a consistent group of diverse and committed young artists.

It is my deep belief that hard work, perseverance, confidence, and a positive attitude will get you everything in this business as well as in life. I want my students to feel open and explore their talents in a safe learning environment. We have been working on preparing them for their professional endeavours and getting a kick-start on handling themselves in a way that is appropriate in the professional world of theatre. I want them to be armed and ready to deal with this tough business.



**ALUMNI
SPOTLIGHT**

THE IMPERFECT IS PERFECTION.



AS AN ENTREPRENEUR, YOU WORK FOR YOURSELF. YOU CAN'T SLACK OFF, AND NEED TO BE WORKING HARDER THAN EVERYONE ELSE YOU KNOW.

Ling Wu, a handbag and accessories designer, draws inspiration from chaos, music and daily life.



“I love the beauty of imperfection. And it’s a quality that can only come with the handcrafted,” says Ling Wu, who designs slouchy, textured bags done in exotic-skin and bold-coloured leather under her own label. “When you think of crocodile, you think of Hermes and their structured bags. I want to make it soft, matte, luxurious, modern. Nothing chi-chi or pretentious about it,” adds the LASALLE alumna.

When you think Ling Wu, you think rock ‘n’ roll. Her designs feature gathered leather, braided straps, and plenty of metal studs. Ling’s most recent collection, Iggy’s Girlfriend, was inspired by the lanky, tousled-haired women who also played muse to punk rock icon Iggy Pop. *Destiny*, for instance, is all cool leather and metal zips in a lazy bucket bag to be slung over shoulders.

Drawn to strong, sensual women like Françoise Hardy and Jane Birkin, Ling defined her own path in the design world. She started off in graphic design, graduating at LASALLE with a diploma in 1994 before going over to Central St. Martin’s in London to top her graphic design class.

“Fashion, music, and design – they all overlap. You could be an architect and design fashion. You could be a graphic designer who designs handbags. It’s about the concept, and the research done to deliver a design concept.” She now teaches these design ideas as a part-time lecturer in LASALLE.

It makes perfect sense that the label is named simply, Ling Wu. The hardworking designer and businesswoman runs the label as a one-woman show, overseeing everything from design, to production, to publicity. Her signature lies in every detail, every step of the way. “As an entrepreneur, you work for yourself. You can’t slack off, and need to be working harder than everyone else you know,” she says with a laugh. True to her word, Ling puts out about three full collections a year, which are stocked in five local boutiques as well as internationally. For the second year running, Ling Wu exhibited at the prestigious TRANOÏ trade show at Paris Fashion Week.

Straight haired and sharply dressed, Ling speaks fast, and in short sentences, which go straight to the point. “My life is chaotic, but it’s a controlled chaos. I’m the type who can’t just sit back and watch TV. My mum was extremely hard working, so was my grandma. I grew up surrounded by strong women.” While her gaze can be described by some as piercing, others may see it as pure, with clear focus. But when she talks about her three children and husband, Robert Upton, a creative director in an advertising agency, she softens. Perhaps it was not so incidental that Ling ended up in fashion. Her parents were garment manufacturers, and she grew up surrounded by sewing machines, cutting tables and oodles of pretty fabric and laces.

She muses, “I guess it meant that I grew up familiar with all these techniques. I used to cut up and customise my mum’s old clothes. These things never changed – customisation is still my thing.” And that appreciation for genuine, handcrafted quality feeds back into Ling Wu today. Looking relaxed and confident in her high heels and fitted dress, Ling describes herself as a graphic designer whose “aesthetics are the same – grungy chic, urban, just a touch of that imperfection.” Oddly enough, her life is a picture near perfect.

Experimental artist Ruben Pang gets creative with metal canvases and defines his works with heavy music and an artist's instinct.

You could call Ruben Pang an overnight sensation – but the 21-year-old painter will probably shrug his shoulders and say, “It’s hype”.

Tall, lanky and dressed head-to-toe in black, he appears nonplussed with the attention that gallerists and collectors are heaping on him. Since graduating with a diploma in Fine Arts from LASALLE in 2010, his works have been exhibited at the Singapore Art Museum and Chan Hampe Galleries, and was a finalist at the Sovereign Asian Art Prize 2011. His large paintings on metal sheets are “human-sized so the person looking at them can alternate between looking at an image and his own reflection”.

“My lecturer, Dr Ian Woo, told me this once: always remember you are nothing, there’s no better place from where to make art. I’ve kept this advice with me ever since,” says Ruben. He shares tales about the rise and fall of art stars and army generals; you get the sense of a young man trying to keep sure-footed and nimble in the frenzy of the art world.

His journey has been nothing short of whirlwind. When he was 16, the principal of his junior college noticed his art and told him he should pursue art. He wanted to be a journalist at first. Then decided, as his artist father told him, “to paint from your heart.”

I TRY NOT TO THINK ABOUT SUCCESS. I JUST DO ONE PAINTING, AND ANOTHER, AND ANOTHER.

For the first time in his life, he found himself in art school, and surrounded by fellow artists. “I took nothing for granted. Art school was very much a playground, a comfort bubble. I felt very much at home.”

There, at LASALLE, he found the space to hone his craft. “To paint, you need to believe in a spirituality. It boils down to instinct. The natural impulse for a human being to make a mark,” he muses.

“I don’t ever know what a painting will look like until I’m done with it. I’ve always loved the industrial feel of a metal canvas – I think it’s the heavy metal musician in me. That’s why I chose metal – plus it is a very forgiving surface; you can sand it down and start again.”

As he chats about his love for electronica, dreams of a studio in Berlin someday, and his intense, complex beliefs about art, you piece the picture of the young man behind these explosive, expressive, gothic paintings dominated by streaks of silver and blue-steel against black.

“I try not to think about success. I just do one painting, and another, and another. I think it keeps me in a healthy state. A lot of things are just out of your control.” Armed with a quiet confidence, and ambition, he navigates his way into greatness.



PLAYING
IT COOL

SPOTTED!

ASHLEIGH FLEMMING

BA(Hons)
Musical Theatre 2008

Rocked the UK stage in the production *Sound of Music*

HALIMAH KYRGIOS

BA(Hons)
Musical Theatre 2011

Pulled out all the stops in The Production Company's production, *Kismet* in Melbourne, Australia.

HILDE HOLME

BA(Hons)
Musical Theatre 2010

Performed alongside famous Singaporean actors, Hossan Leong and Robin Goh in *NO REGRETS: a tribute to Edith Piaf*.

LEANNE ANSELL

BA(Hons)
Musical Theatre 2011

Starred in *I love You, You're Perfect, Now Change* held at the National Library's Drama Centre.

RYAN DAWSON

BA(Hons)
Musical Theatre 2008

Made his West End debut at London's Dominion Theatre as he took on three of the lead roles in the hit musical, *We Will Rock You*.

ROSANNA HYLAND

BA(Hons)
Musical Theatre 2008

Bagged the lead role of Fiona in a West End production production of *Shrek The Musical* in London.

TIM CARNEY

BA (Hons)
Musical Theatre 2008

Toured Australia playing the role of 'Stingy' in a production of *Lazytown* that aired on Television channels.

KIT CHAN

BA(Hons)
Performing Arts 2007

Performed at the Grand Theatre at the Marina Bay Sands, in a three-night sold out concert.

ENGIE HO

Diploma
Theatre Arts 2005

SYLVIA TAN

Diploma
Arts Management 2011

Struck out on their own to form theatre company Sight Lines Entertainment with veteran theatre practitioner Derrick Chew.

YANG MING

BA (Hons)
Technical Theatre 2011

Debuted as a playwright for the play *Jen's Homecoming*.

BOO JUNFENG

BA(Hons)
Film 2009

Won Singapore's highest youth accolade for outstanding achievements, the Singapore Youth Award for Arts and Culture.

ELNIE SHUMASTRI

BA(Hons)
Drama 2003

Assumed the role of Artistic Director and Director of Panggung Arts, an ensemble of theatre practitioners that produces multi-lingual, issue-based theatre productions in Singapore.

JAMES KHOO

BA(Hons)
Film 2011

His short film *Hentak Kaki* won best short film at the 24th Singapore International Film Festival.

RAYANN CONDY

BA(Hons)
Acting 2008

PAVANJEET SINGH

BA(Hons)
Acting 2009

Established a theatre company specialising in staging modern classics, Skinned Knee Productions.

RAYANN CONDY

BA(Hons)
Acting 2008

Marked her directorial debut with the daring and positively-received production of *Equus*.

EUGENIA YIPBA(Hons)
Music 2010

Kick started the first free performance held by the Singapore Writer's Festival.

SARA WEEBA(Hons)
Jazz Performance 2007

Her band, 53A, played at venues around Singapore including Timbre and CM-PB at Dempsey. They recently released their debut album *Settle The Kettle*.

JANE LEEBA(Hons)
Fine Arts 2005

Invited to showcase at the star-studded blockbuster art fair of the year, Art Stage, Singapore.

.ryf (MOHAMED ARIF BIN ZAINI)BA(Hons)
Interactive Art 2007

His sculpture at Busan's Sea Art Festival 2011 was a massive six-metre fish located on the beach just metres away from its natural habitat.

ASHLEY YEOBA(Hons)
Fine Arts 2011

Encases her fantastical artwork, *Cessation*, behind a glass wall at the Singapore Art Museum.

ALAN BUTLERMA
Fine Arts 2009

One of the five artists selected by the Royal Hibernian Academy in Dublin to be a part of an exhibition *Futures 11*, the third instalment of a series of annual exhibitions.

ERIC CHANDiploma
Fine Arts (Painting) 1996

Held his 15th solo exhibition, *Wanted: Possession and Rejection* at Chan Hampe Galleries, Singapore.

GENEVIEVE CHUADiploma
Fine Arts 2004

Was one of five Asian artists selected to participate in at the BMW Young Asian Art Series III in Singapore.

RUBIN BACHTIAR BIN HASHIMMA
Fine Arts 2010

Curated *The Malay Allocution* at The Substation Theatre.

ISKANDER WALENMA
Fine Arts 2009

Basked in the limelight as his large-scale installation *Love Bomb* was exhibited at The Substation.

ISABELLE DESJEAUXMA
Fine Arts 2011

Selected as a finalist at *The France + Singapore New Generation Artists* exhibition and competition judged by prominent members of the arts community at Alliance Francaise de Singapour.

SIMA SALEHIBA(Hons)
Performing Arts 2008

Her video *Circle* was part of *Video, An Art, A History (1965-2010)*, an exhibition displaying artworks from the Centre Pompidou in France and the Singapore Art Museum permanent collections.

ZAI KUNINGBA(Hons)
Fine Arts 1996**GENEVIEVE CHUA**BA(Hons)
Fine Arts 2004

Selected as two of the nine Singaporean artists to take part in the Singapore Biennale 2011.

JAYESH SACHDEVBA(Hons)
Design Communication 2005

Exhibited at the Hutheesing Art Centre, Ahmedabad, in a group exhibition patronised by Mercedes Benz and Salvatore Ferragamo.

SOMJAI SATJATHAMDiploma
Design Communication 1996

Won Gold World Medal in the 2011 New York Festivals, for Art Direction of the Mint Museum of Toys campaign. Satjatham is currently ranked #64 on Asia's Top 100 Creatives list and is the Regional Art Director at advertising agency, Y&R, Singapore.

GLAATA
GLUE

ICAS

Over the past year of 2011, the Institute of Contemporary Arts, Singapore (ICAS) produced 49 exhibitions of which 22 were faculty-based, involving both students and members of staff, and 27 that were organised either by the ICAS, a guest curator or a travelling exhibition from different parts of Asia. These have been spread across the seven spaces of the ICAS: ICA Gallery 1&2, TriSpace, Brother Joseph McNally Gallery, Earl Lu Gallery and both Project and Praxis Spaces. There have been many highlights that have been achieved across these spaces and by distinct means.

To be Continued was an extraordinary exhibition by major Filipino artist, Roberto Chabet. This was the first exhibition of his plywood paintings outside of the Philippines, which received more than 1200 visitors.

Another interesting exhibition was *Chihiro Kabata: Fear, Flight and Fleeting* that showcased ink paintings by the young Japanese artist, Chihiro Kabata. The exhibition drew a large number of visitors, who were fascinated with the artist's painstaking method of 'painting' with a ballpoint pen.

We Who Saw Signs was a group exhibition featuring works of eight prominent artists; guest curated by writer and artist Guo-Liang Tan. The exhibition explored the language of signs and visuals in contemporary practice, destabilising the audiences' expectations when apprehending an image. The exhibition was an important move in recognition of the complexity of fine arts practice today; specifically in regard to the allusions buried within the language of signification.

The exhibition, *Ian Woo: A Review 1995-2011*, was Ian Woo's first review exhibition showcasing his art pieces spanning 17 years of his art practice. Woo is a teacher at LASALLE, and one of the most respected painters in

Singapore and Asia today. The exhibition included 47 paintings borrowed from both museums and private collections. 1400 visitors came to the month-long exhibition, which was the highest attendance we have received for an exhibition so far.

Another outstanding group exhibition, *InkImage*, was organised by the ICAS in collaboration with Lim Choon Jin, an artist and Fine Arts lecturer at LASALLE. ICAS curated the exhibition; featuring his works over the past decade, and that of 15 LASALLE students and recent graduates.

On the musical front, the *Sonorous Duration Festival* was held in conjunction with Tim O'Dwyer, head of the School of Contemporary Music. This festival offered a survey of group and individual musicians working across the threshold of music, sound and installation in four ICAS spaces. Another collaborative effort between the Faculty of Media Arts and the Faculty of Fine Arts brought us *Foris*, a sensory exhibition in which the audiences experienced the discreet encounter between the visual and oral.

The direction of the ICAS is to strengthen what we have already laid out – an artistic platform for all of Asia's, and international, artists. In addition, we are now boosting both our public

programmes and publications so as to provide greater space and opportunities for reflection and critical discussion on contemporary art practices.

The ICAS oversees, manages and curates the annual LASALLE show. It has also held two exhibitions drawing upon its permanent collection. The permanent collection comprises some 600 works from across Asia, especially South East Asia. It was built over 25 years (1984-2008) under the direction of ICAS Directors and advisory committees, receiving gifts alongside the purchase of works by visiting artists to LASALLE, staff artists and graduating students of the college. This includes paintings, ceramics, watercolours and sculptures. The ICAS has now restored, remounted and reframed a number of important works on paper, revised the collection inventory and built for the collection a permanent dehumidified storage.

Dr Charles Merewether
Director, ICAS

The ICAS is the curatorial arm of LASALLE. It publishes an annual magazine called GLOSSARY.



1-3 (L to R)



4



5-6 (L to R)

IAN WOO: A REVIEW 1995-2011

23 Sep – 30 Oct

1
Two Flags, (2011)
Acrylic on Linen

2
Across the Lake, (2005)
Oil on canvas

3
The Moving Finger, (2006)
Oil on canvas

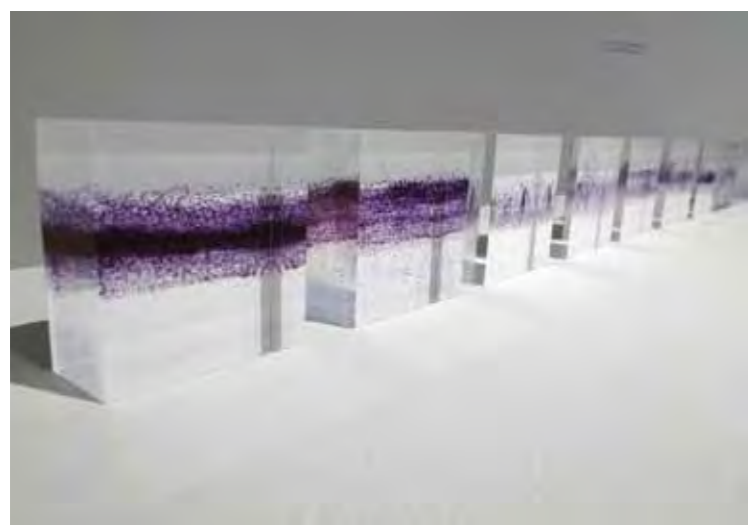
4
We Have Crossed The Lake, (2009)
Acrylic on linen

5
Warp, (2009)
Acrylic on canvas

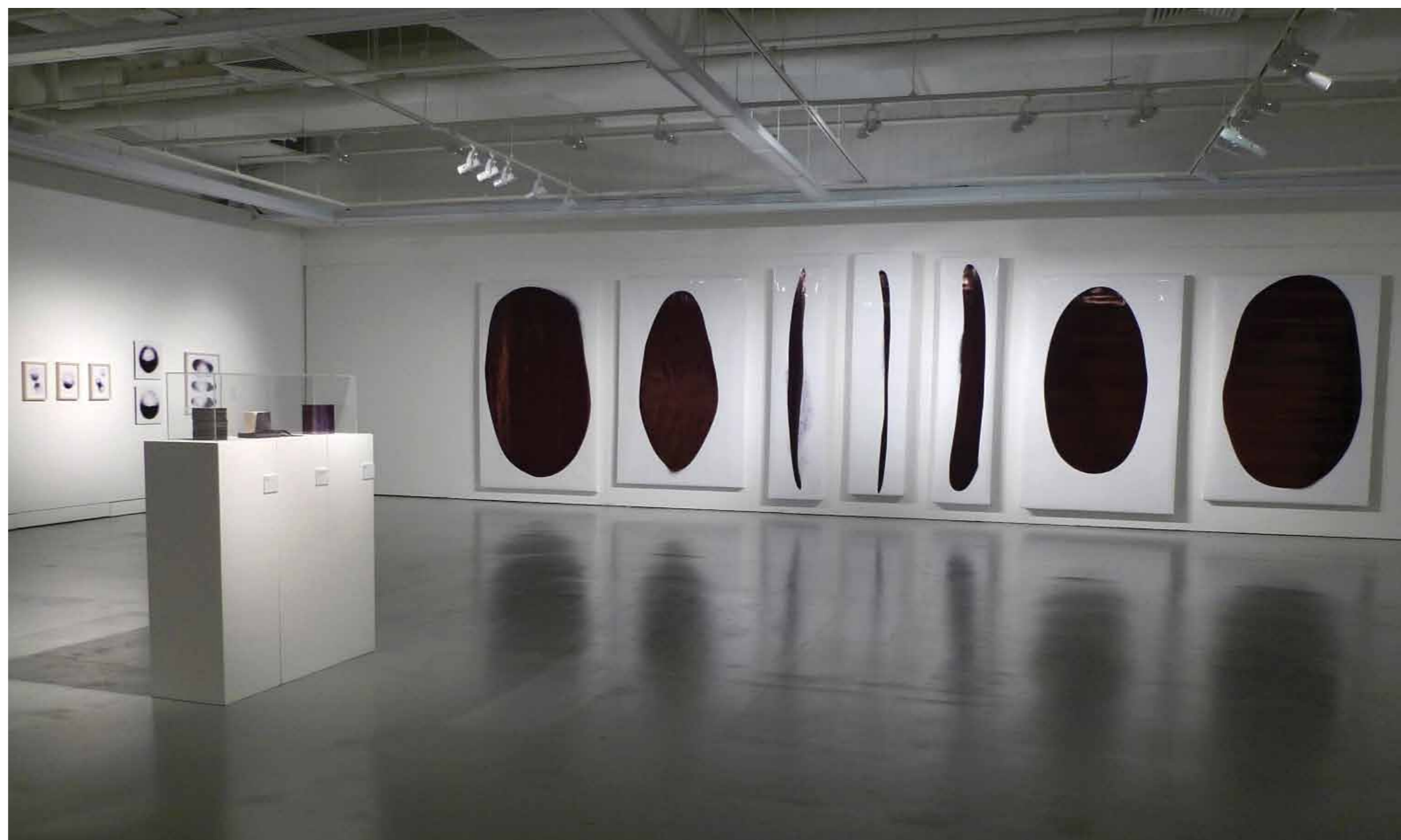
6
Before I Give An Answer I See A Flower, (1995)
Oil on canvas

CHIHIRO KABATA: FEAR, FLIGHT AND FLEETING

9 Apr – 7 May



1



3



2

1
*100 Light Years
Diary*, (2010)
Ballpoint pen on acrylic

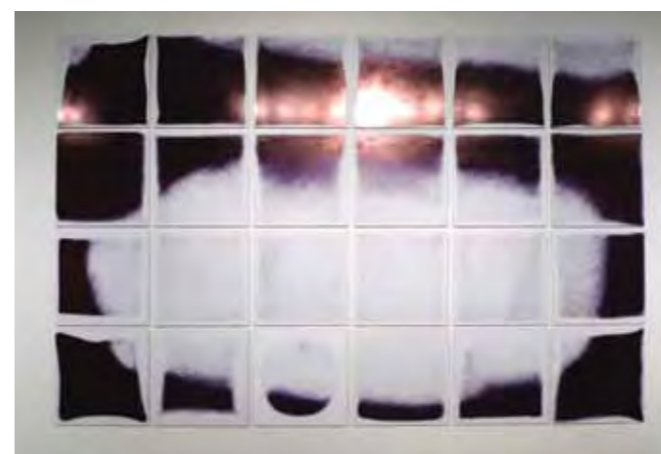
2
*Super Position Square
1-7*, (2008/2009)
Oil on canvas/ ballpoint
pen on inkjet paper

3
Event Horizon, (2010)
Ballpoint pen on
inkjet paper

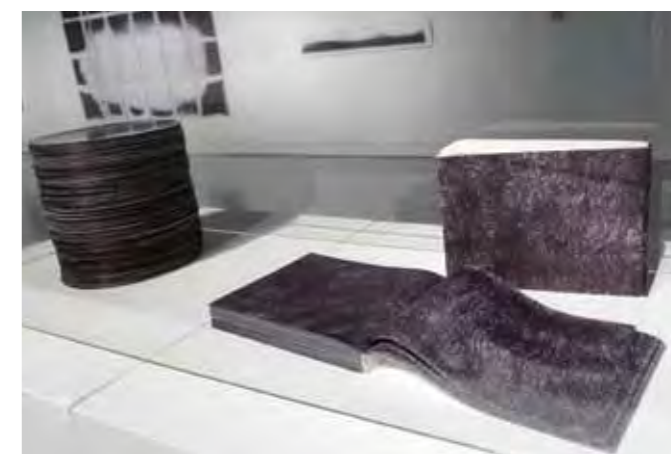
4
*Reply to Schwarz's
Child*, (2009)
Ballpoint pen on
inkjet paper

5
Superposition, (2009)
Ballpoint pen on
inkjet paper

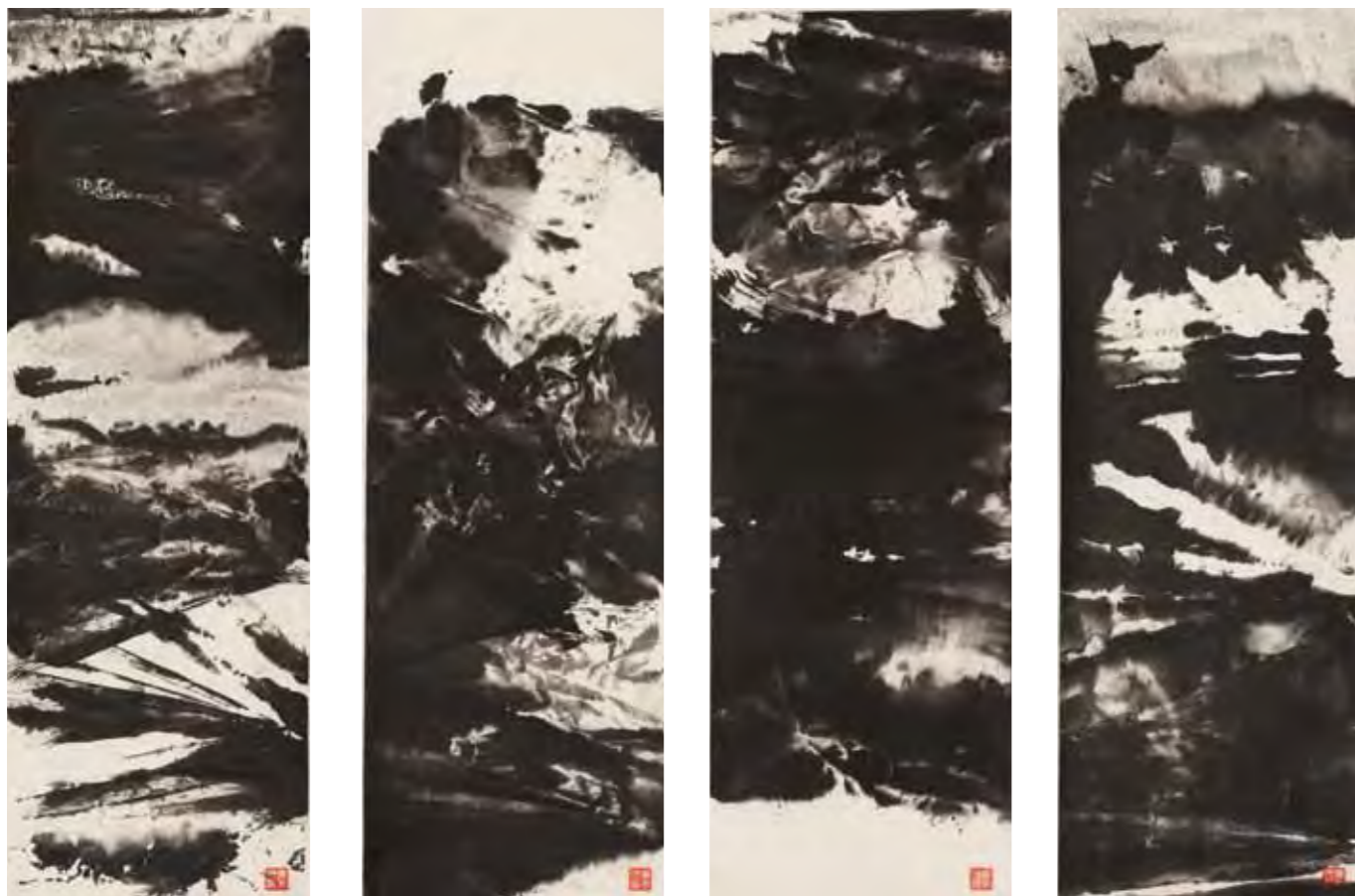
6
*Unforgiven Dance Through
The Night/ Mistaken Order
by Exhaustion and
Book #2*, (2009)
Ballpoint pen on
Japanese paper



4



5-6 (L to R)



1

INKIMAGE

17 Nov - 7 Dec



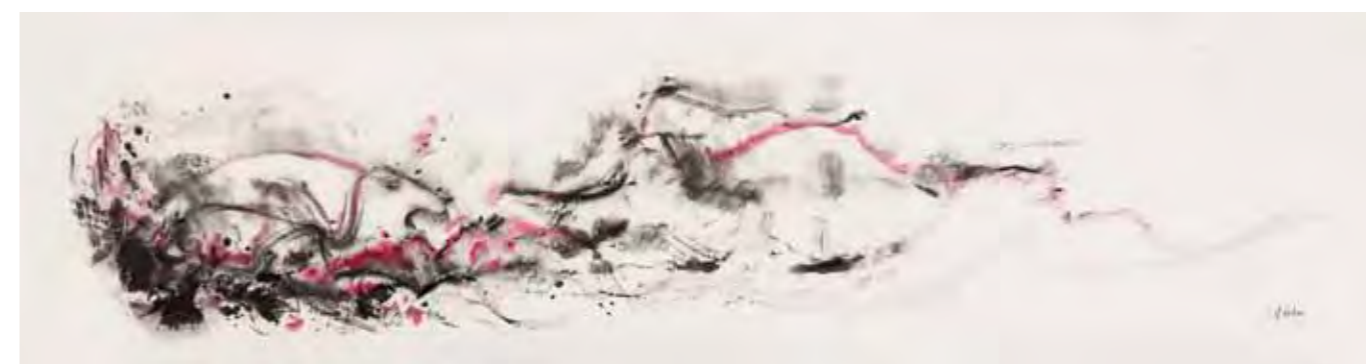
2



3



4



5



6

1
Huang Yifan
Series 2: Alpha, Bravo, Charlie and Delta, (2008)
Chinese ink on Xuan paper

2
Alexis Noakes
Untitled II, (2011)
Ink on rice paper

3
Koh Peichen
Correspondence II & I, (2010)
Chinese ink and colour pigment on Xuan paper

4
Lim Choon Jin
Line's Work #2, (2010)
Chinese ink on Xuan paper

5
Yapp Poi Chee
Untitled, (2010)
Chinese ink and colour pigment on Xuan paper

6
Yapp Poi Chee
System A, (2010)
Chinese ink and colour pigment on Xuan paper

ROBERTO CHABET: TO BE CONTINUED

14 Jan – 12 Feb

1
Observatory 1, (2002/2010)
Plywood, acrylic, photo paper
with braille on clipboards, neon

2
Cargo and Decoy, (1989/2010)
Plywood, acrylic,
wooden sawhorses

3
Piero, (1999)
Plywood, acrylic, metal
brackets, parachute,
oil on panel

4
Observatory 2, (2002/2010)
Plywood, acrylic, wooden
board, neon, framed drawings



1



3



2



4

FOOD, ENJOYMENT AND THE POWER OF CONTROL

Continued from page 65 →

For Anderson, an imagined community is one that is distinctive from an actual community where members hold mental images of their affinity to their nation. As Anderson puts it, a nation "is imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion." There is no dynastic or political claim to authority over this mental image and such nations have "finite, if elastic boundaries, beyond which lie other nations." This produces connectivity through communications (e.g. internet, food, mass events), which does not require for the tacit claim to identity through knowing the other. Such a system transcends socio-economic, class hierarchies and geographies. It is a "deep horizontal comradeship" which sees countries sharpening knives for food.

Anderson's thinking finds resonance in French philosopher Jean Luc-Nancy's 1982 text, *The Inoperative Community*, where he locates the notion of community to concepts of experience, discourse and the individual, thereby relieving humans of the design of categories. He believes that the human attempt to organise people within the ambit of labels has led to social violence and political terror. This poses an important question for him as to how to move forward with the development of society, with this contradiction of individuals and the need to organise them constantly at odds.

Slavoj Žižek in his book, *Tarrying with the Negative: Kant, Hegel and the Critique of Ideology* (2000), has a beautiful essay entitled, *Enjoy Your Nation As Yourself!* He says, "A nation exists only as long as its specific enjoyment continues to be materialised in a set of social practices and transmitted through national myths that structure these practices." Here taking a tour-de-force through Lacanian psychology, he purports that "enjoyment is good, on condition that it is not too close to us, on condition

that it remains the other's enjoyment. Does not the Other's enjoyment exert such a powerful fascination because in it we represent to ourselves our own innermost relationship to enjoyment? The Lacanian thesis that enjoyment is ultimately always enjoyment of the Other, i.e. enjoyment supposed, imputed to the Other, and that conversely, the hatred of the Other's enjoyment is always the hatred of one's own enjoyment, is perfectly exemplified by this logic of the 'theft of enjoyment'."

My examples earlier underscore the conundrum that leads to this theft of enjoyment: defining oneself through the gaze of the Other in rejecting their proposition, e.g. laying claim to cuisines, as in the Malaysian and Singaporean gastronomic dilemma that arose out of a shared genealogy.

As you savour, enjoy and experience the foods that we present, think about your thievery and perhaps the moments in which pleasure is in consuming without the permission of the Other. Enjoy.



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Music

MA

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Art Therapy
Asian Art Histories
Fine Arts

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